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Vol 24. Frontispiece
May 1909.

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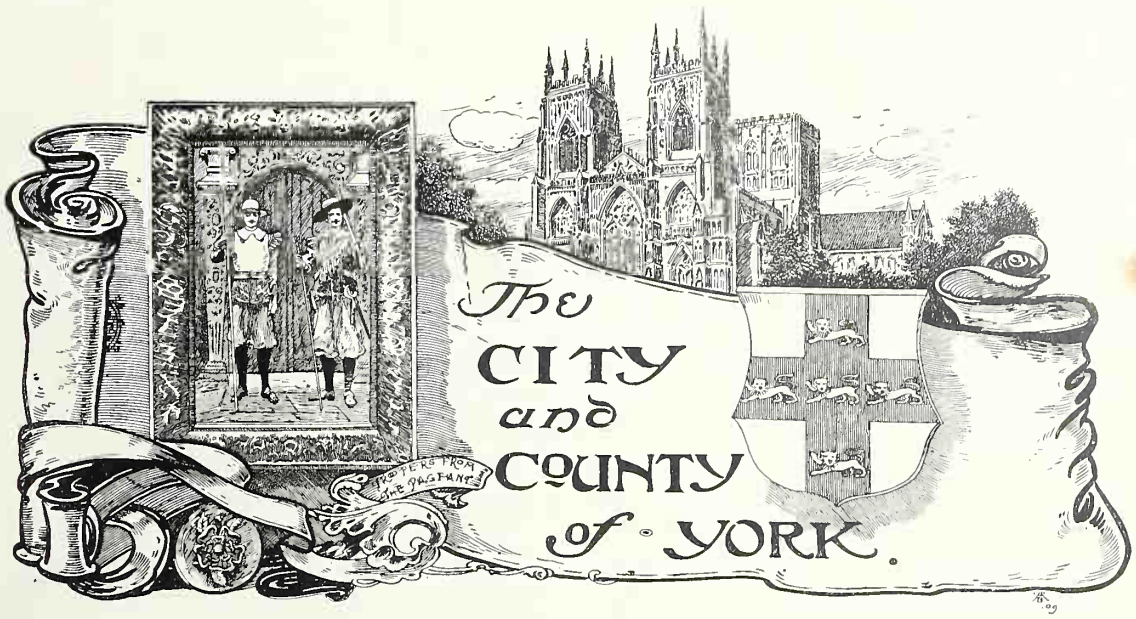
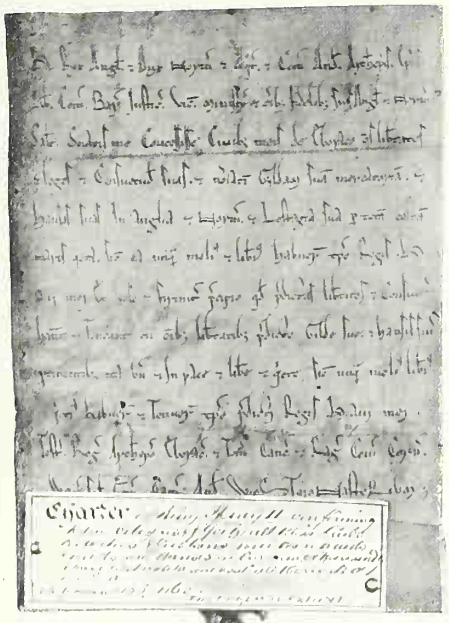
A PEASANT AT A WINDOW
BY ADRIAEN VAN OSTADE
FROM THE KANN COLLECTION
In the possession of Messrs. Duveen Brothers



Part I. Written and Illustrated by Leonard Willoughby

"Let us satisfy our eyes
With the memorials and things
of fame
That do renown the City."

Whether Shakespeare contemplated suggesting such a thing as a pageant when he alluded to "satisfying our eyes," I cannot, of course, venture to say. At any rate he then gave a shrewd hint in this direction, which some three hundred years later has been acted upon, and with marked success, in various cities and towns. This wave of pageantry, which for the last few years has been creeping steadily over the country, delighting tens and tens of thousands of people, has been of great service generally to the community, especially from an educational point of view. Those who have seen these wonderful representations of history, these living moving pictures, so skilfully thought and worked out by such masters in the art as Mr. Louis Parker, of Sherborne, Warwick, Bury St. Edmunds and Dover fame, or Mr. Frank Lascelles, of Oxford and Quebec pageant renown, can never forget all that they then saw, marked, and—I fully believe—learned.



HENRY II.'S CHARTER

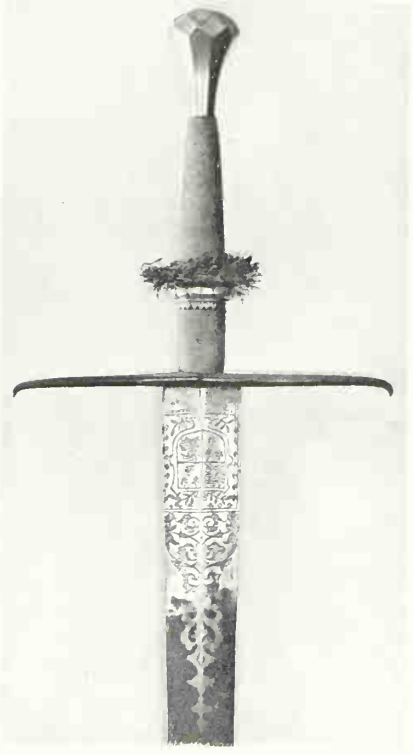
Of all cities which should be able to give a realistic and stirring display, one which ought to eclipse all those yet attempted, surely York *must* take the lead. With a history going back to eight centuries before Christ, there can be no difficulty in finding scope for Mr. Parker's great powers. The forecast of the various episodes, which has been cleverly designed by Mr. Councillor Inglis, is in the form of an ancient legal document, and purposes to be a Proclamation on parchment, on which is a representation of the city's common seal. It informs us, in some opening remarks, that a city whose foundation is ascribed to the eighth or ninth century before the Christian era can have few historic rivals. The city, now known as York, is, according to tradition, contemporary with the "Holy City," Jerusalem, and has priority over the "Eternal City," Rome. As for London, the writer declares that York was centuries old before the former place was dreamed of.

York is fortunate in possessing the most charming sylvan grounds of St. Mary's Abbey, in the very heart of the city. This

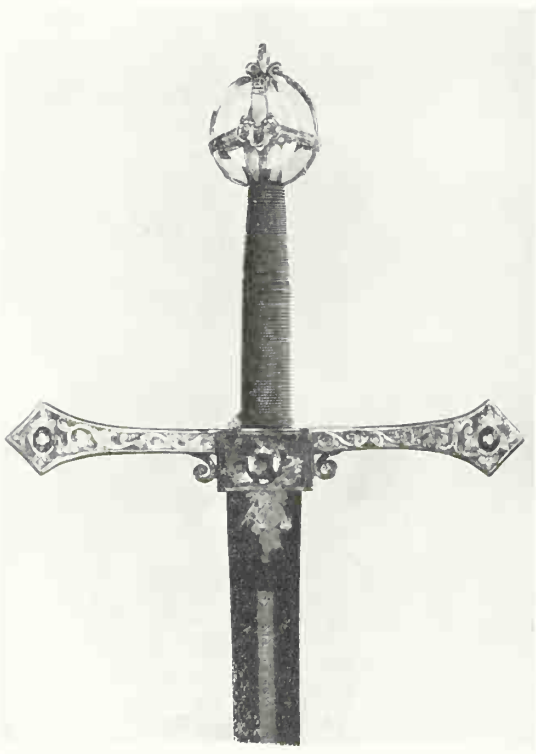
CHAMPAIGN PUBLIC LIB.

stately abbey, of which unfortunately only a few ruins remain, was at one time a Benedictine Monastery, founded in 1089. In such appropriate surroundings, the pageant should be inexpressibly beautiful and impressive. The episodes have been thought to portray the gradual evolution of the city from the earliest times, when Caer Ebranc was founded, whilst King David was composing his Psalms in Palestine, down through the stormy times of Roman Eburācum (Altera Roma), through the Saxon period—when the city's name was changed to Eoferwic—through the sanguinary struggles of Danish Iorwick until the city assumed her present name.

The Pageant will not fail to cause the inhabitants of York to take additional interest in and care for those ancient links and relics of the city's great past which still exist and are safely stored away within their midst. Some of the most interesting of these are the treasures belonging to the Minster, the Corporation insignia, and the charters, seals, and documents. It has been shown that York is an exceedingly ancient city: so much so, in fact, that it claims to be a corporation by prescription. The earliest extant charter was granted by Henry II., and confirms to the citizens all the laws, liberties, and customs, their gild merchant, etc., as were held by them in the reign of Henry I. John in 1200 confirmed all preceding charters, and Henry III. and successive sovereigns, down to Richard II., granted charters, the latter constituting, by charter May 18th, 1396, the city a county of itself. Charters were granted by Henry IV. and Henry VI., and by other sovereigns down to Charles I., who enlarged the county of the city. For a long time the charters and deeds were kept in a building known as St. William's Chapel, on Ouse Bridge, a prison which was used for municipal purposes as well. About a century and a half ago they were removed to the Guildhall, and there kept in a closet under the steps leading to the old Council Chamber.



EMPEROR SIGISMUND'S SWORD, GIVEN IN 1439



SWORD GIVEN BY SIR MARTIN BOWES IN 1545

In 1892 a disastrous flood occurred, which inundated the basement of the building. This flood damaged in a terrible way these invaluable records, many of which were already in a state of decay. The Corporation, however, were fortunate in being able to save and restore them all. The work was entrusted to Mr. William Giles, the deputy town clerk, who with infinite labour and pains carried out the difficult, delicate task in the most skilful manner.

Amongst the most interesting documents are charters relating to the manner of electing mayors, sheriffs and officers, and the common council: the transaction of

CORPORATE COMMON SEAL

MAYORALTY SEAL

business of the Corporation; the freedom of the citizens from arrest or prosecution by outside persons; the markets and fairs of the city; the "pardons" to the citizens; the restitution of liberties which they had forfeited for some act of displeasure to some particular monarch; and others which relate to formerly existing guilds such as Corpus Christi, St. Christopher and St. George. Altogether the House Books, Chamberlain's Books, Freemen Rolls, Quarter Sessions and other books number upwards of four hundred volumes, and many hundreds of documents.

OLD YORK SEALS

Amongst the papers is the original letter from Sir Martin Bowes, dated 1549, presenting the sword to the city, which is carried before the lord mayor, except on state occasions, when the older and larger sword is used. In antiquity York claims precedence of London in its title of mayor, for Nigel, a mayor of York in King Stephen's reign, was commanded to deliver up a place in the city to receive the poor and lame. Stephen died in 1153. Richard I. gave bailiffs to the city of London some years after this, and their first mayor was made in the tenth year of King John. The chief magistrate of York was, it is believed, called mayor from the earliest days of the Norman Conquest, and previous to this, called portgreve or portreve. The higher distinction of lord mayor was given by Richard II. when he came to the city in 1388 or 1389. In conferring the title of *lord*, Richard II. conferred this honour on the mayor to be held by him during his term of office only, when he is addressed as "my lord mayor," but by courtesy his wife, if he has one, retains the title of "lady" for life, a circumstance which gave rise to the old couplet:—

"He is lord for a year and a day,
But she is a lady for ever and aye."

The arms of York were granted by William the Conqueror, who introduced the five lions on the St.George's Cross in the shield, in memory of the five heroic magistrates who defended the city against him, till forced to surrender by famine. Originally the city had no fewer than four swords of state: the sword of the Emperor Sigismund, father-in-law

SEAL OF STATUTE MERCHANT

RICHARD II.'S SEAL, 1382

EDWARD III.'S SEAL, 137[illegible]

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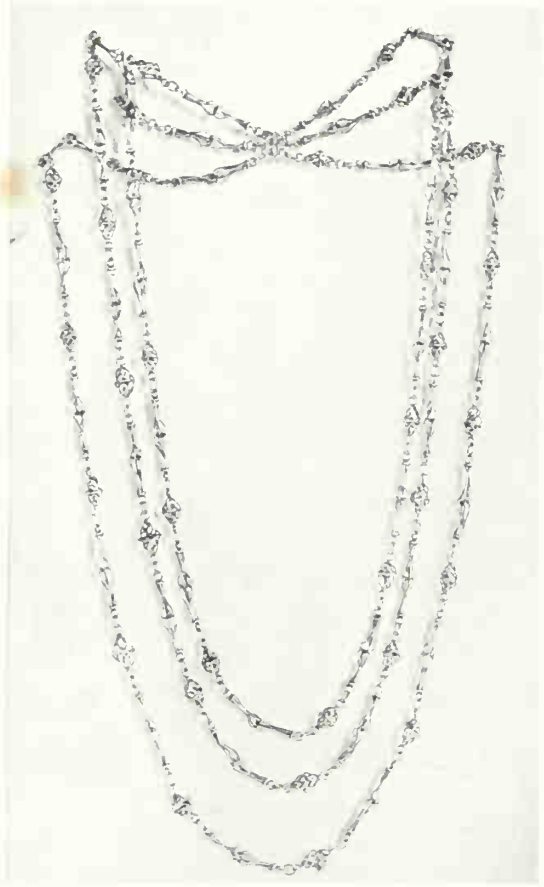


LORD MAYOR'S CHAIN OF OFFICE

LADY MAYORESS'S GOLD CHAIN OF OFFICE

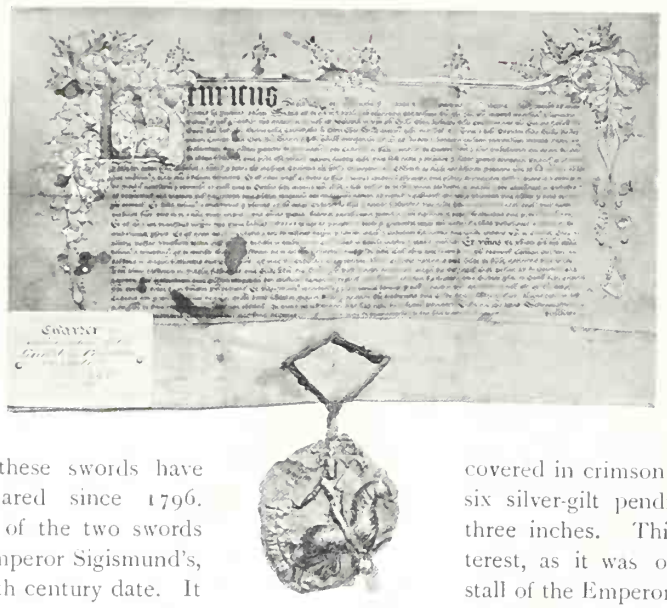
to Richard II.; the sword given by Richard II. from his own side at the time the title of lord was given to the mayor; the sword given by Sir Martin Bowes, lord mayor of London; and the sword used by the lord mayor every time he went abroad, or stirred from home. The second and fourth of these swords have unaccountably disappeared since 1796. The oldest and larger of the two swords now preserved is the Emperor Sigismund's, which is of early fifteenth century date. It measures fifty-two inches in length, and has a double-edged blade. The upper part of the blade is blued, and damascened with the arms of England and France quarterly. Inscribed on it is:—

SIGISMVNDI . IM-
PERAT . DAT . M .
C . EB . 1439

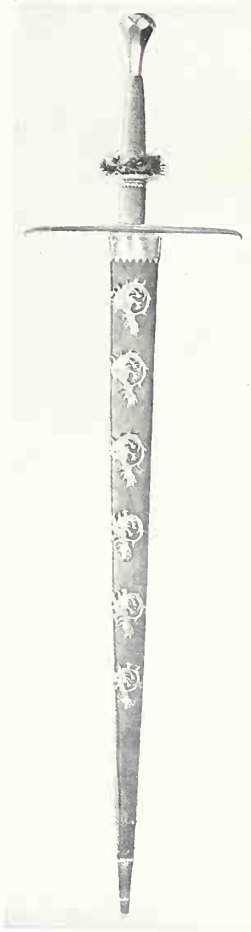
and

ORNAT . HENRI .
MAY . MAIOR .
1586.

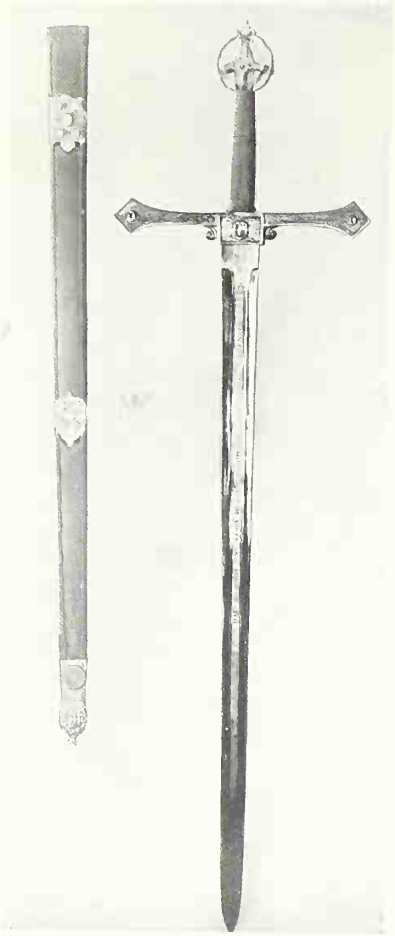
The scabbard is covered in crimson velvet, decorated with six silver-gilt pendragons, each measuring three inches. This sword is of great interest, as it was once hung up over the stall of the Emperor in St. George's Chapel, Windsor, on his election as a Knight of the Garter in 1416. In 1437, it was offered up



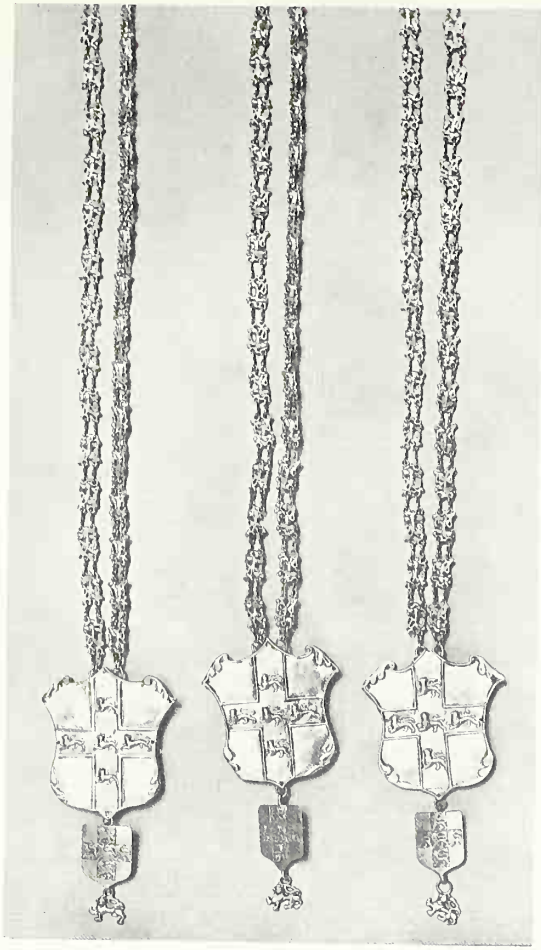
HENRY VI.'S CHARTER



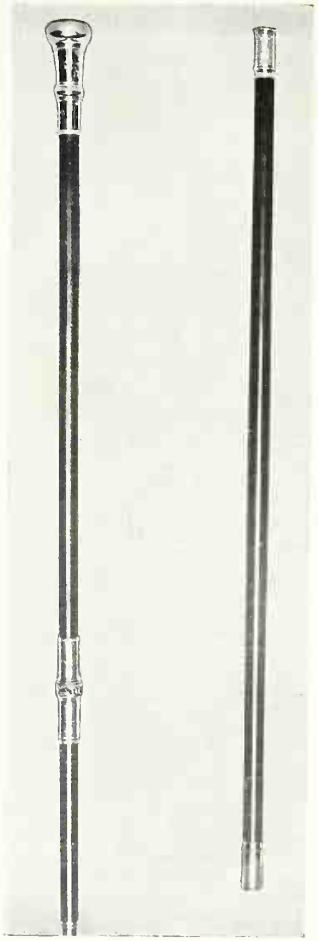
EMPEROR SIGISMUND'S SWORD



SIR MARTIN BOWES'S SWORD



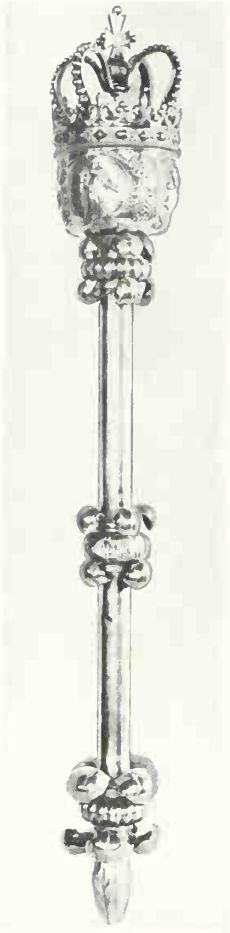
SILVER LIVERY COLLARS



PORTER'S STAFF AND LADY MAYORESS'S STAFF

on his death, at the mass for his soul, and so became the property of the dean and canons at Windsor. It was then given by the dean to Canon Hanslap, rector of Middleton, near Pickering, and a native of York, who presented it to the city, May 5th, 1439, to be carried before every mayor. The other sword is 48½ inches long, and has a hilt of silver-gilt, with a pommel formed of a disc of crystal, held by straps of silver gilt. The guard is engraved with strap-work, and ornamented on one side with three imitation jewels. The scabbard is covered in crimson velvet, edged with gold lace. The lockets in silver-gilt are engraved and set with five crystals. Engraved on the blade is: "SYR . MARTYN . BOWES . KNYGHT . BORNE . WITHIN . THIS . CITIE . OF . YORKE . AND . MAIOR . OF . THE . CITIE . OF . LONDON . 1545 . FOR . A . REMEMBRANCE . GAVE . THIS . SWORDE . TO . THE . MAIOR . AND . COMMYNALTIE . OF . THIS . SAID . HONORABLE . CITIE." Sir Martin was a London goldsmith, who was a native of York, and died in 1566.

The sword-bearer of the city wears on state occasions a hat or cap of maintenance, a head-covering which is confined to only eight towns. Such hat or cap has no particular significance beyond marking out the wearer as a person of importance. The original cap was given by Richard II. in 1393, but a new one was bought in 1445, while another was purchased in 1580, which is the one now used on special occasions, though, according to Drake, it was originally worn only on Christmas Day and St. Maurice's day. It naturally now shows signs of a good deal of wear and old age. It is made of felt, covered in crimson velvet, edged with what was once gold lace. In shape it resembles the three-cornered hat, the crown being shallow, with the sides turned or looped up. The city at one time possessed, in addition to its great mace, four sergeants' maces, made of pewter, or white metal, and measuring eight inches in length. These latter, like King Richard's sword, have also vanished from the Corporation's possession. The city appears, according to Drake, to have had a mace as early as 1393, which Richard II. presented to Robert Savage, the then lord mayor. In 1580 a new mace was ordered, while in 1646 a new mace of larger size was ordered to be made. An account of 1646 shows that about £70 was paid to Claudius Tyrrell for making it. It weighed 192 "onzes" and was valued "at 3ˢ 6ᵈ p ounze . . . 81ˡᵇ 12ˢ 0ᵈ." It is of silver-gilt, and measures 44 inches in length. The shaft is divided into two lengths by knots of curious design, each having four curled leaves above and below. On the head, in four panels, separated by roses and clusters of fruit, are figures in relief of Faith, Justice, Charity, and Fortitude. It is surmounted by a royal crown, on which are the arms and initials of Charles II. The lord mayor's chain is of gold, and was bequeathed by Sir Robert Watter, lord mayor in 1603. It weighs 19 oz., and is formed of three rows of very beautifully twisted links. The lady mayoress's gold chain is severely plain, and was given by Marmaduke Rawden in 1670. It weighs 12 oz. 5 dwt., but in 1681 it weighed 16 oz. It is composed of six rows of circular links, one row shorter than the other. The chain is weighed each year, and it was found in 1812 that it was deficient in weight. The then lady mayoress, Lady Dundas, accordingly added an extra piece to make up the full weight, and this was ordered to be attached in such a fashion as would draw the attention of future holders to the fact that the weight of the chain must not be tampered with. The extra piece, which is a short crosspiece, is easily noticeable in the illustration. The sheriff's chain and badge are of gold, and were given to the city by Mr. Thomas Walker in 1893.



THE GREAT MACE, 1646-7

The silver livery collars worn by the sword-bearer, mace-bearer, and staff-bearer, were formerly worn by the three city waits, or minstrels. They are formed of small lions passant guardant, and have now for pendants shields of the city arms, to which are attached the original pendants, and beneath a small lion.

They were in use in 1565. The larger of the shields was originally made to be worn on the sleeves of city officials, and was probably in use as early as 1524. The city seals include the common seal, which is a double one of silver, $2\frac{7}{16}$ in. in diameter. The obverse has a tall square embattled tower, enclosed by a wall with three towers with conical roofs. The two at the sides are surmounted by flags. The reverse has a

figure of St. Peter standing on a bracket, holding two keys and a triple-ended pennon. On each side is an angel holding a tall candlestick. This seal is copied from one of early twelfth century date. The 14th century mayor's seal is of silver, 2 in. in diameter. On it is the shield of the city arms (argent) on a cross (gules), five lions of England between two ostrich feathers, and surmounted by a coronet. The statute merchant's seal is $1\frac{3}{4}$ in. in diameter, and has the King's bust with a lion of England in base between two castles, one of which is moveable. The interesting contemporary "clerk's seal" is attached to the King's seal by a silver chain. It is $\frac{13}{16}$ in. in diameter, with a demi-figure of St. Peter with book and key. There is a small castle on the dexter side. This is attached to a silver ring of sixteenth century date, on which are three facets. One of these bears a lion rampant, while the other two shields have a head of some animal or bird erased. These were probably used as counter-seals. The city also possesses two staffs, one the porter's staff, and the other the lady mayoress's "staff of honour." The former is $5\frac{1}{2}$ ft. long, and of ebony mounted in silver, on which are engraved the city arms and an inscription: "Richard Thompson, twice lord mayor 1707, 1721." Lower down are two silver bands on which is inscribed, "Richard Shaw Mayor, Mark Acklam Porter 1679." This staff is carried in all state processions. The lady mayoress's staff is 3 ft. long, of dark Indian heavy wood, and is tipped with silver ferrules 2 in. deep. On one end is engraved the city's arms, and on the other, "Ex dono Ricardi Towne Civit' Ebor Aldermanni January 15 Anno Dom. 1726." The annual ceremony in connection with this staff is as follows: "It is taken by the lord mayor on Nov. 9th to the sheriff's reception, and there given by him to the sheriff's lady with instructions that she is at liberty to use it as she thinks fit on the sheriff or otherwise—until the Mansion House 'At Home,' which takes place five weeks after. It is then the sheriff's duty to bring it back to the Mansion House and present it to the lady mayoress to enable her in her turn to keep the lord mayor in order." It is said to have been borne before an Indian Emperor (?)—if an old account dated 1726 is to be believed—and was taken in battle.

CAP OF MAINTENANCE

Tobacco Graters

By M. Alaret

In the number of The Connoisseur Magazine published in November, 1907, I read with pleasure an article by Mr. Guy Oswald Smith on silver nutmeg graters. Mr. Smith also mentions tobacco graters, and reproduces a few examples from his collection. It is therefore, perhaps, of interest further to discuss the subject, and to illustrate my remarks with a number of rare specimens.

Tobacco was imported into Europe from America at the end of the sixteenth century, by the Spaniard Hernandez, of Toledo, and the first packet of tobacco introduced into France was presented to Queen Catherine de Médicis by the French Ambassador at the Portuguese Court, Monsieur Nicot de Villemain. Tobacco quickly became the fashion, under the name of *poudre de la reine*, and its use became general, notwithstanding the prohibitive edicts which were put into force. At the beginning of the seventeenth century tobacco was introduced into England, and James I. was not slow in voicing his opinions against users of the consoling weed.

In Europe tobacco soon obtained a reputation for curing all ailments, and its use quickly spread, people both smoking it and taking it in the form of snuff.

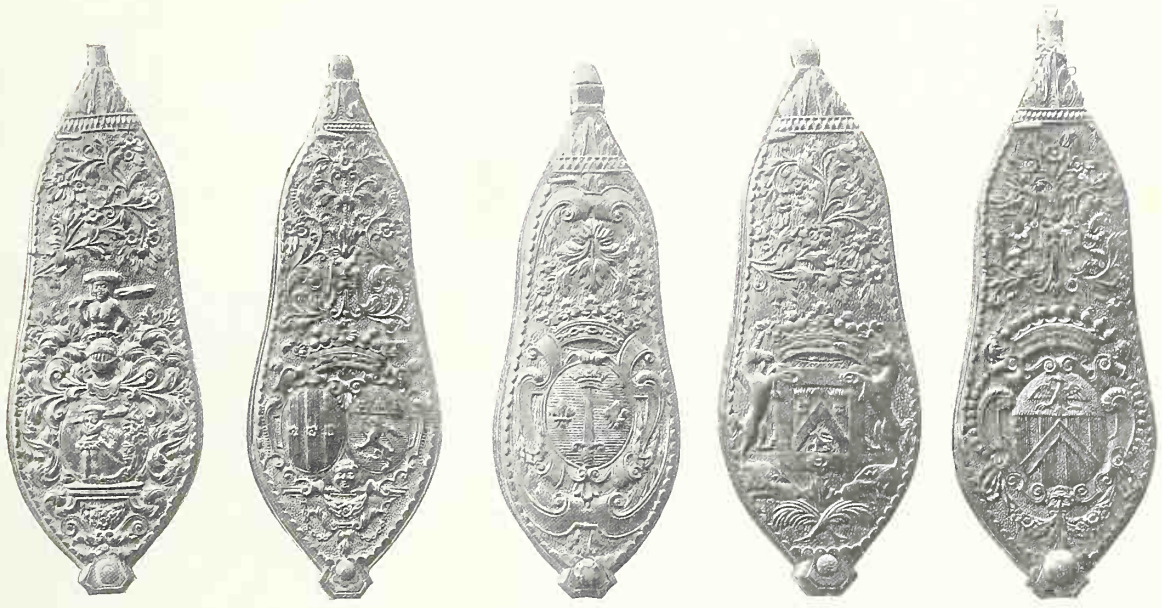
At first, snuff was not sold in its powdered form, but in the form of *carottes*, that is to say, in long rolls somewhat like a carrot in appearance. The snuff-taker ground the *carottes*, using a long iron grater, not unlike the grater used in a kitchen for grating cheese. This metal grater was encased in a mounting of boxwood, ivory, or some other material, according to the station of the owner, snuff-graters being in the possession of the highest and the lowest in the land.

There were manufacturers of these graters all over Europe—in Austria, Germany, and Russia—but the craftsmen of France were the chief makers.

The term "tobacco grater," which at first only designated the iron grater, soon came to be used to designate the grater and the case or mounting in which it was contained. These mountings were made in boxwood, ivory, silver, enamel, gold, iron, copper, bronze, jade, tortoiseshell, and some even in straw and faïence, but the most common were made in boxwood and ivory. They are nearly all of the same shape, and the examples which are reproduced from my collection give a better idea of this form than any description. Apart from this general form, some indicate the profession or taste of the owner, that is to say, examples will be found in the form of a guitar, a violin, a sabot, a fish, a boat, etc., but such examples are rare.

The mountings of these scrapers were embellished in various manners, and that explains why they are to

IVORY TOBACCO GRATERS



BOXWOOD TOBACCO GRATERS

be found in many collections and in nearly all the museums—their artistic character gives them right of place. In England, at the Victoria and Albert Museum there is a very beautiful series of these scrapers in boxwood and ivory, and there are three in the Wallace Collection, two in ivory and one in boxwood, which are veritable masterpieces of sculpture on a small scale.

Certain scrapers, and above all, those in wood, are decorated either with monograms or the coats of arms of their proprietors. Other graters, destined, no doubt, for the use of the clergy, represent religious scenes,

BOXWOOD TOBACCO GRATERS

Straw *Tortoiseshell and Silver* *Tortoiseshell* *Morse Bone* *French Red Lacquer*

TOBACCO GRATERS

but the majority bring before our eyes mythological or allegorical scenes, fables of La Fontaine, drinking or smoking scenes, scenes from the Italian opera, lovers' meetings, etc. Some are decorated with hearts and love devices, these generally being marriage gifts, given by a girl to her future husband.

With the sale of tobacco ready grated, which began about 1720, the tobacco scraper fell into disuse.

BOXWOOD TOBACCO GRATERS

COPPER REPOUSSÉ

COPPER ENGRAVED

BRONZE

GILT BRONZE

BRONZE

BRONZE

CARVED IVORY TOBACCO GRATERS

Only the most fastidious continued to have their tobacco freshly ground.

At the end of the eighteenth century the use of tobacco graters completely disappeared, and in these days they are only to be found in collectors' cabinets, being, in our eyes, souvenirs of a past age.

LIMOGES ENAMEL TOBACCO GRATERS

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Painted by John Hoppner Esq.R.A.

Engraved by J.H. Meyer

Psyche.

And I will crown'd on the rays
Of beauty on the casket, find

ENGLISH COSTUME · BY DION CLAYTON CALTHROP & GILBERT POWNALL

English Costume Part X. By Dion Clayton Calthrop

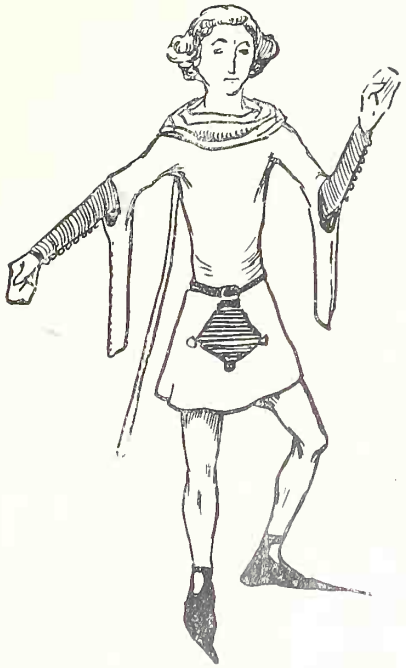
Edward the Second Reigned Twenty Years: 1307-1327. Born 1284.
Married, 1308, Isabella of France

The Men and Women.

Whether the changes in costume that took place in this reign were due to enterprising tailors, or to an exceptionally hot summer, or to the fancy of the King, or to the sprightliness of Piers Gaveston, it is not possible to say. Each theory is arguable, and no doubt, in some measure, each theory is right, for, although men followed the new mode, ladies adhered to their earlier fashions.

Take the enterprising tailor—call him an artist—the old loose robe was easy of cut; it afforded no outlet for his craft; the old robe, although it cut into a lot of material, was easily made at home; the old coat, a baggy affair that fitted nowhere. Now, is it not possible that some tailor-artist, working upon the vanity of a lordling who was proud of his figure, showed how he could present this figure to its best advantage in a body-tight garment which should reach only to his hips?

Take the hot summer: you may or may not know that a hot summer some years ago suddenly transformed the city of London from a place of top-hats and black coats into a place of flannel jackets and hats of straw, so that it is now possible for a man to arrive at his City office clad according to the thermometer, without incurring the severe displeasure of the Fathers of the City.



It seems that somewhere midway between 1307 and 1327, men suddenly doffed their long robes loosely tied at the waist, and appeared in what looked uncommonly like vests, and went by the name of cotehardies.

It must have been surprising to men who remembered England clothed in long and decorous robes to see in their stead these gay debonnair tight vests of pied cloth or parti-coloured silk.

Piers Gaveston, the gay, the graceless, but graceful favourite, clever at the tournament, warlike, and vain, may have instituted this complete revolution in clothes with the aid of the weak King.

Sufficient, perhaps, to say that, although *long robes* continued to be worn, *cotehardies* were all the fashion.

There was a general tendency to exaggeration, the *hood* was attacked by the dandies, and, instead of its modest peak, they caused to be added a long pipe of the material, which they called a *liripipe*.

Every queer thought and invention for tying up this liripipe was used. They wound it about their heads, and tucked the end into the coil; they put it about their necks, and left the end dangling; they rolled it on to the top of their heads.

The countryman, not behindhand in quaint ideas, copied the

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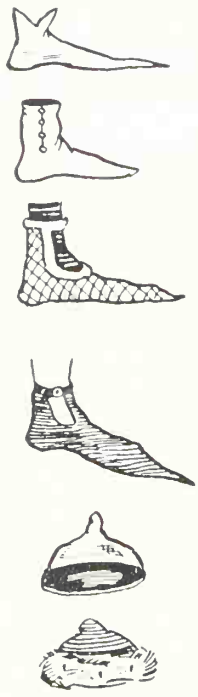
form of a bishop's hood, and appeared with his cloth hood divided into two peaks, one on either side of his head.

This new *cotehardie* was cut in several ways. Strictly speaking, it was a cloth or silk vest, tight to the body, and close over the hips, the length was determined by the fancy of the wearer: but it also had influence on the long robe still worn, which, although full below the waist to the feet, more closely fitted the body and shoulders.

The fashionable *sleeves* were tight to the elbow, and from there hanging and narrow, showing a sleeve belonging to an undergarment.

The *cloak* also varied in shape, the heavy travelling cloak with the hood attached was of the old pattern —long, shapeless, with or without hanging sleeves, loose at the neck, or tightly buttoned.



Then there was a hooded cloak with short sleeves, or with the sleeves cut right away—a sort of hooded surcoat. Then there were two distinct forms of *cape*, one a plain circular cape not very deep, which had a plain round, narrow collar of fur or cloth, and two or three buttons at the neck; and there was the round cape without a collar, but with turned back lapels of fur. This form of cape is often to be seen.

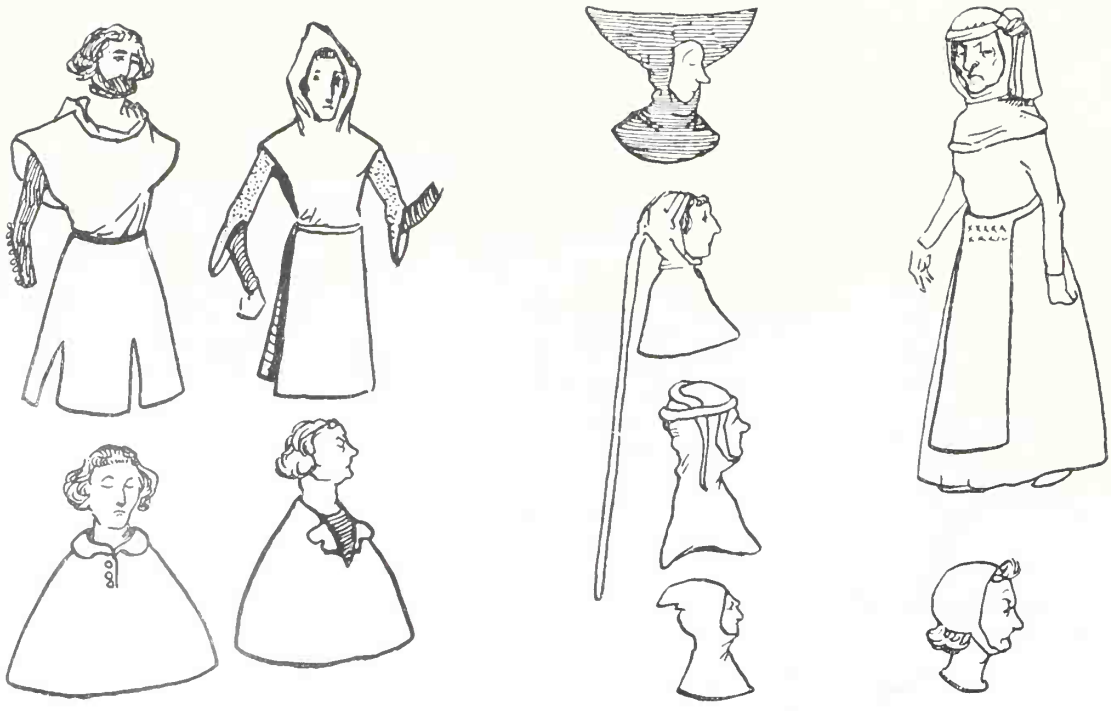
The *boots* and *shoes* were longer at the toes, and were sometimes buttoned at the sides.

The same form of *hats* remains, but these were now treated with fur brims.

Round the waist there was a *belt*, generally of plain black leather, from it depended a triangular pouch, through which a dagger was sometimes stuck.

The time of parti-coloured clothes was just beginning, and the *cotehardie* was often made from two coloured materials, dividing the body in two parts by the colour difference. It was the commencement of the age which ran its course during the next reign, when men were striped diagonally, vertically, and in angular bars; when one leg was blue and the other red.

You will see that all work was improving in this

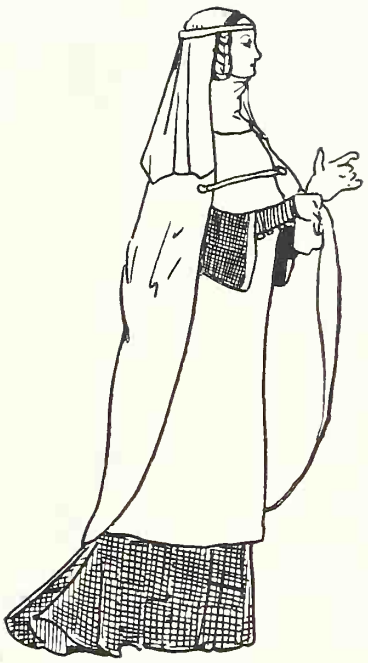


reign, when you hear that the King paid the wife of John de Bureford 100 marks for an embroidered cape, and that a great green hanging was procured for King's Hall, London, for solemn feasts — a hanging of wool worked with figures of kings and beasts.

The ladies made little practical change in their dress, except to wear an excess of clothes against the lack of draperies indulged in by the men.

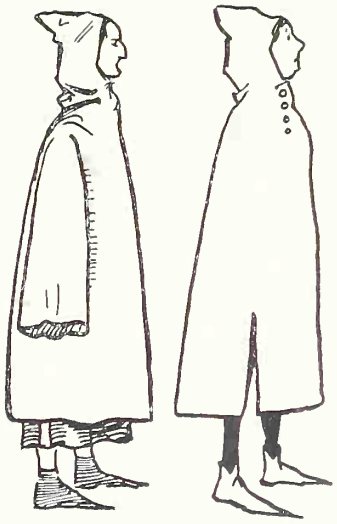
It is possible to see three garments, or portions of them, in many dresses.

First, there was a *stuff gown* with tight sleeves buttoned to the elbow from the wrist. This sometimes showed one or two buttons under the gorget in front, and was fitted, but not tightly, to the figure. It fell in pleated folds to the feet, and had a long train. This was worn alone, we may suppose, in summer.



Second, there was a *gown* to go over this other; this had short, wide sleeves, and was full in the skirts. One or other of these gowns had a train; but if the upper gown had a train, the under one had not, and *vice versa*.

Third, there was a *surcoat* like to a man's, not over long or full, with the sleeve-holes cut out wide; this went over both or either of the other gowns.



Upon the head they wore the *wimple*, the *fillet*, and, about the throat, the *gorget*.

The arrangement of the wimple and fillet were new, for the *hair* was now plaited in two tails, and these brought down straight on either side of the face. The fillet was bound over the wimple in order to show the plait, and the gorget met the wimple behind the plait instead of over it.

The older fashion of hairdressing remained, and the gorget was pinned to the wads of hair over the ears without the covering of the wimple.

Sometimes the fillet was very wide and placed low on the head, over a wimple tied like a gorget. In this the two side plaits showed only in front, and appeared covered at side face, while the wimple and broad fillet hid all the top hair of the head.

Very rarely a tall steeple head-dress was worn over the wimple with a hanging veil; but this is not common, and indeed it is not a mark of time, but belongs more properly to a later date. However, I have seen such a head-dress drawn at or about this time, so must include it.

The semi-circular *mantle* was still in use, held over the breast by means of a silk cord.

It may seem that I describe these garments in too simple a way, and the rigid antiquarian would have me comment on courtepys, on gamboised garments, on cloth of Gaunt, or cloth of Dunster. I may tell you that a gambeson was the quilted tunic worn under armour, and, for the sake of those whose tastes run into the arid fields of such research, that you may call it wambasium, gobison, wambeys, gambiex, gaubeson, or half-a-dozen other names; but, to my mind, you will get no further with such knowledge.

Falding is an Irish frieze; cyclas is a gown: courtepy is a short gown; kirtle—again if we know too much we cannot be accurate — kirtle may be a loose gown, or an apron, or a jacket, or a riding cloak.

The tabard is an embroidered surcoat: that is, a surcoat on which is displayed the heraldic device of the owner.

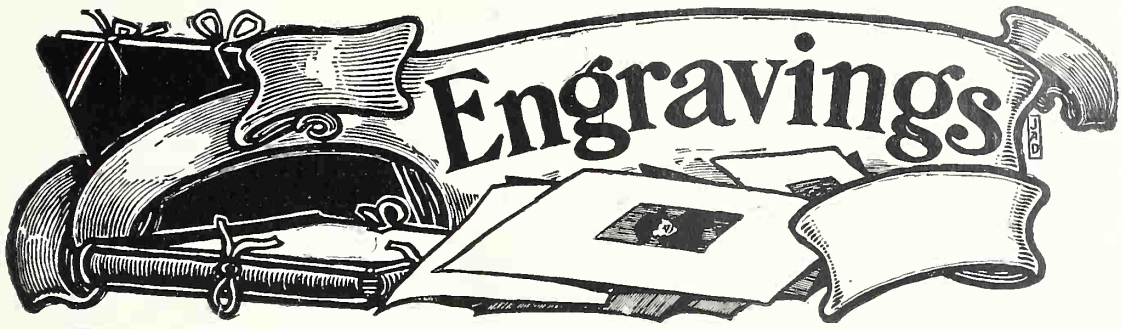
Let us close this reign with its mournful end: when Piers Gaveston feels the teeth of the Black

Dog of Warwick, and is beheaded on Blacklow Hill; when Hugh le Despenser is hanged on a gibbet; the Queen lands at Orwell conspiring against her husband, and the King is a prisoner at Kenilworth.

Here at Kenilworth the King hears himself deposed: "Edward, once King of England, is hereafter accounted as a private person without any manner

of royal dignity." Here Edward, in a plain black gown, sees the steward of his household, Sir Thomas Blount, break his staff of office, done only when a king is dead, and discharge all persons engaged in the royal service.

Parliament decided to take this strong measure in January. In the following September Edward was murdered in cold blood at Berkeley Castle.



The Pease Collection
By Fred. Lee Carter

Thomas Bewick and his Work

When the pursuit of a hobby by an individual eventuates in the public deriving the ultimate benefit it may be said to have achieved its most desirable consummation, and more especially is this so when, as in this case, the collection is to be exhibited in the prophet's own country. By the posthumous gift of the late Mr. J. W. Pease, D.C.L., the citizens of Newcastle-upon-Tyne are now the possessors of an extremely valuable, thoroughly representative, and large collection of Thomas Bewick's works and personal relics, which is in many respects unique, and when devising it to the public use for ever the generous donor added a final note of wisdom by stipulating that it should find a permanent home in the Central Public Library. This has been proved by the entirely satisfactory manner in which the collection has been arranged and catalogued by the City Librarian (Mr. Basil Anderton, B.A. Lond.), with the assistance of Mr. W. H. Gibson. It is peculiarly suitable that this should remain in Newcastle, as it was there that Bewick served his apprenticeship under Ralph Beilby, and it was there, in a quaint backwater, that he had his workshop during all his long career.

The Bewick Room does not hold an *omnium gatherum* of the great wood engraver's work, but a collection which was gathered together with rare taste and discretion during a period which extended over forty years of a banker's busy life : during that time the vigilance and wealth of Mr. Pease enabled him to secure everything of the best which came into the market.

Thomas Bewick was an artist whose environment influenced him greatly in choice of subject; the scenes of his childhood, and the famous lantern tower of the Church of St. Nicholas, under whose shadow he worked so long and whose clock told him the time —for he never owned a watch— all appear and reappear in the composition of many a tail-piece or vignette, into which they were worked with cunning and harmony. He was an artist naturalist *par excellence*, a keen observer of nature who could use pencil or graver with equal

"BEWICK'S TOOL BOX," WITH MISS ISABELLA BEWICK'S CERTIFICATE OF AUTHENTICITY (NO. 327 IN COLLECTION)

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skill and fidelity, and a pungent pictorial satirist when he chose. He is known as the restorer of wood engraving and the inventor of the "white line," and although he taught his craft to a number of very clever pupils—who, by the way, must have assisted him very materially in producing the extremely large number of illustrations with which he is credited—the art of wood engraving died with him.

THOMAS BEWICK THE VALE OF THE TYNE, WITH NEWCASTLE IN THE DISTANCE
THE FIGURE PORTRAIT IS AN ENLARGED COPY OF BEWICK ENGRAVED BY F. BACON FROM JAMES RAMSAY'S "LOST CHILD" (NO. 321 IN COLLECTION)

The high-pitched, open-timbered roof of the "Bewick" Room, and the cool, sunless light from above, are more suggestive of a sanctuary and reverence than of a museum, and doubtless it will be in that spirit that those who admire the art in which Bewick had no peer will visit it. It is well adapted for the purpose, for it is lofty and well lighted, and has a gallery which permits the wall area being utilized to full advantage.

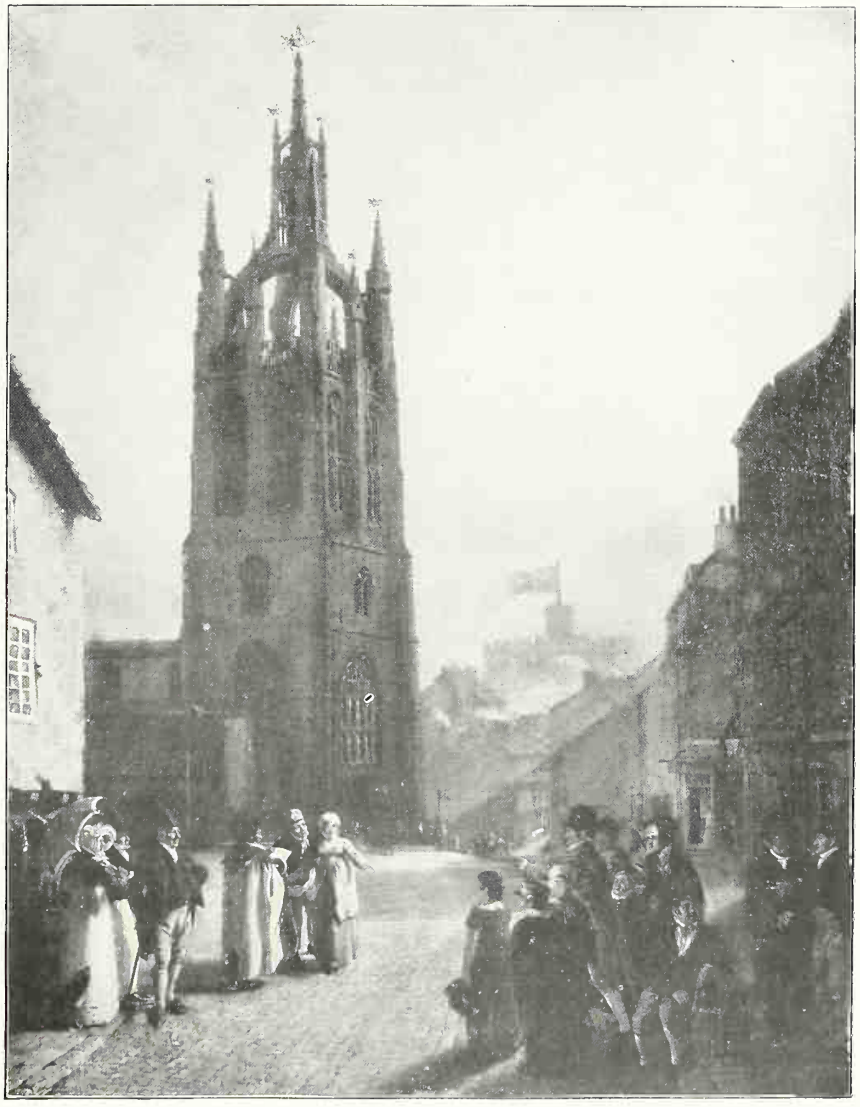
On the ground floor are a number of cases in which are shown a fine selection of blocks by Bewick and his pupils, including complete sets for Goldsmith's *Traveller* and *The Deserted Village*, and Parnell's *Hermit*: these were purchased at the Hugo sale by Robinson, and came into Mr. Pease's hands later; and there is also the entire set for Somerville's *Chase*, by John Bewick. Among the blocks for book-plates that which Mr. Pease himself used deserves attention, as it was originally used as an admission ticket to a ball; with the matter relating to a dance removed and a coat of arms inserted it became the book-plate of William Garret, a local bookseller; Mr. Pease followed by substituting his arms for those of Garret, and although the block has served these three purposes—and no doubt has been indefinitely used—it is still fresh, clean, and sharp, which well proves Bewick's claims for the permanence of wood blocks. Among the copper-plates are two which he engraved for a local bank's one pound note, and of which he wrote to his friend Vernon, "While I was doing it, a scheme came into my head to prevent forgery . . . by a manner of engraving entirely new, and which . . . cannot be in any way exactly imitated." Another case contains the facsimiles; two electro-plates, one stereotype, and a facsimile wood block of the Chillingham Bull done by an American method: the *Cadger's Trot* facsimile on copper is from Bewick's

only lithograph, of which there are two impressions (out of the original score) taken from the stone itself. There are many copper-plates for crests, coats of arms, book-plates, besides a number of wood blocks used to illustrate books, bar bills, etc., etc., which will serve to remind us that he executed all classes of engraving, on wood or copper, steel or silver.

At the dispersal of the Hugo Collection Dr. Joly bought fifteen volumes containing "a vast assemblage of rare proof states of Bewick's birds, quadrupeds, fishes, fables and miscellaneous engravings" for £155 (Mr. Pease secured them later), and as these were laid loose in the books, the best of the India paper proofs have been framed that they might be exhibited without risk of damage. These two volumes (fcp. folio, half russia) contain the proofs of the Land and Water Birds and of the tail-pieces, mounted on tinted paper. They were in Brockett's library, and are described in his sale catalogue as unique. Mr. Pease considered these impressions to be the finest in existence. Each volume contains a label inserted by Bernard Quaritch detailing their purchase by him from the Hamilton Palace library in 1882.

Considerable interest centres round the graceful mahogany work table and box of tools, which are exactly as Bewick left them on the day of his death —November the 8th, 1828. The tool chest contains twenty gravers, a burnisher, his eye-glass, several blocks, etc. ; it was presented to Mr. Joseph Crawhall by Miss Isabella Bewick—the last surviving daughter of the engraver—in 1882. Various brass plates tell the history of the box, and its authenticity is fully established by Miss Bewick's signed certificate, which is pasted on the lid. These, and the "Corncrake" which Bewick tamed, and had running about his room, give the collection a personal interest that others lack.

Ascending the stairs we enter the Upper Gallery, where the first object to catch our eye is the bust of Bewick, by E. H. Bailey : from a high black pedestal the *genius loci* presides over and dominates the collection. Much of interest could be said regarding the preparation of this bust. We are told that the sculptor's desire was to cover the shoulders with a classic toga, but "against this, however, Bewick at once rebelled." He was resolved that if he must appear on earth after his death, he would do so



"THE LOST CHILD" PORTRAIT GROUPS OF NEWCASTLE CHARACTERS, INCLUDING THOS. BEWICK, LISTENING TO THE TOWN BELLMAN "CRYING" THE LOSS OF A CHILD AFTER AN OIL PAINTING BY JAMES RAMSAY (NO. 323 IN COLLECTION)

"THE FIELDFARE" FROM A WATER-COLOUR DRAWING BY BEWICK (NO. 285 IN COLLECTION)

"in his habit, as he lived"; so it happens that his "beauty spots," as he called the marks left by smallpox, were reproduced as well as the old-fashioned neck-cloth and ruffled shirt. Even the prominence of the under lip is quite true to life, as Bewick kept his "quid o'baccy" there. Jane Bewick considered this bust a better likeness of her father than any of the engraved portraits, but the usual preference is for that in James Ramsay's oil painting of *The Lost Child*, which seizes attention as we enter the gallery, and gives touch with the times and town that Bewick lived and worked in. It is a view of St. Nicholas's Church, as seen from the old Groat Market; the engraver is seen leaning on his stick, listening to the scarlet-cloaked bellman proclaiming the loss of a child. All the figures are portrait sketches of notable contemporaries, including the artist and his wife; and, apart from the artistic merits of the picture, it is a distinct acquisition to the collection by the human interest it stimulates.

Around this large canvas are arranged five vellum proofs of the famous Chillingham Bull. Only ten impressions were taken on vellum before the block was cracked "by the envious sun," and, therefore, the possession of one is the ultimate desire of the collector. The chase of the Chillingham Bull was the spare-time sport of this gentle member of the Society of Friends, who patiently followed the trail of each animal for forty years, until he succeeded in rounding up one half of the original herd on his own preserves. Of the remaining five, few will ever come into the market: one is in the South Kensington Museum, and another is on the walls of the Hancock Museum, in Newcastle, therefore these are sacred: the third was bought by Lord Spencer, many years ago, for £50; the fourth is in America; and the last known specimen is in the hands of a private collector. Altogether there were four "states" of the Chillingham Bull:—(1st), on parchment, with border, but without name, date, or title; (2nd), on paper, with border, name, date, and title; (3rd), without ornamental border but surrounded with three lines, and having an error in the printing of the word "Chillingham"; and the fourth in which the injury to the block is clearly apparent; and, of course, they are all in this room.

Of the number of original water-colour sketches by Bewick, the *White Owl* and the *Fieldfare* are remarkable examples of fine drawing, beauty in colour, and truth to nature, and will, moreover, bear close scrutiny under a lens. There are several others deserving attention, but we must pass to Bewick's pencil drawing for the "funeral procession" vignette, which shows his birthplace—Cherryburn—and the coffin being carried down on the shoulders of stalwart Northumbrians to the boat which was to carry it to Ovingham churchyard; thus, in the last vignette he cut, he foreshadowed much of the procedure of his own funeral. The impression of *Waiting for Death* is of some interest, as it was Bewick's last and unfinished work; he contemplated over-printing from two or more blocks, so as to obtain the greatest possible effects in light and shade; it is also to be remembered that this was the subject of his first known sketch.

The work of the pupils is represented by some framed engravings, and by many original drawings. The sketch of *Ovingham and Prudhoe* is by his "Dear Brother John"; Luke Clennel has done grotesque heads, landscapes, drawings made to illustrate Scott's *Border Antiquities*, etc.; W. Harvey (the favourite pupil), a couple of small water-colours, and *The Assassination of L. Sicinius Dentatus*, which is unquestionably one of the most elaborately engraved woodcuts that has ever appeared; Robert Johnson, *The Black Friars* and *Ovingham Church*;

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MADAME VICTOIRE, DAUGHTER OF LOUIS XV.

From the painting by Nattier, at Versailles

and Charlton Nesbit, *St. Nicholas' Church*—with this he gained the Society of Arts silver medal. Then there are two excellent drawings by the Rev. William Cornforth, which appear in *The Water Birds*, and the *Grave of Thomas Bewick*, by John Storey.

Besides the bust there are several portraits of "T. B.":—by William Nicholson, a water-colour; a photogravure from the painting by T. S. Good; two of the fifty remarque proof etchings by Leopold Flameng, and others by H. H. Meyer, F. Bacon, and C. O. Murray. The workshop in St. Nicholas's churchyard was recently pulled down to give place to a modern building, but here its memory is perpetuated in two frames; and a portrait in oil of Bewick's friend and collaborateur, the Rev. H. Cotes, has an honoured place in the collection.

The collection of books illustrated by Thomas Bewick will furnish a rare treat for the bibliophiles, whose "whimsies," to use the engraver's own word, will be gratified to the full. Each of the chief books published during his lifetime is represented by at least one copy of each edition, but many are more than duplicated owing to some extra interest derived by their being presentation copies or from the annotations they contain. The set of "Quadrupeds," for instance, is one of the four printed on "thick" paper, and is that which was given to Mrs. Beilby, the wife of his business partner. Another, *Æsop's Fables*, has Miss Bewick's marginal notes concerning the cuts, which she considered were either not her father's work or had been altered in some way. Yet another, the *Poems by Goldsmith and Parnell*, has inserted in it the publisher's manuscript instructions relating to alterations he wished made to certain blocks, together with proof impressions of their original state: this copy was given by "R. E. Bewick to his sister Jane." Then there are volumes of proof impressions without letterpress, and several Grangerised biographies, collections of cuts, etc. Of the albums, collections, and scrap-books gathered together by various enthusiasts, that known as the "Vernon Bewick" stands out from the rest, as it was made by the engraver himself at his friend's request. These two royal-folio volumes hold an extremely representative assortment of cuts numbering more than 1,500, together with all the correspondence relating to its formation. Next in importance are the "Charnley and Robinson" volumes of cuts, portraits, original sketches, letters, etc.—a very valuable collection indeed, which would satisfy most Bewick lovers.

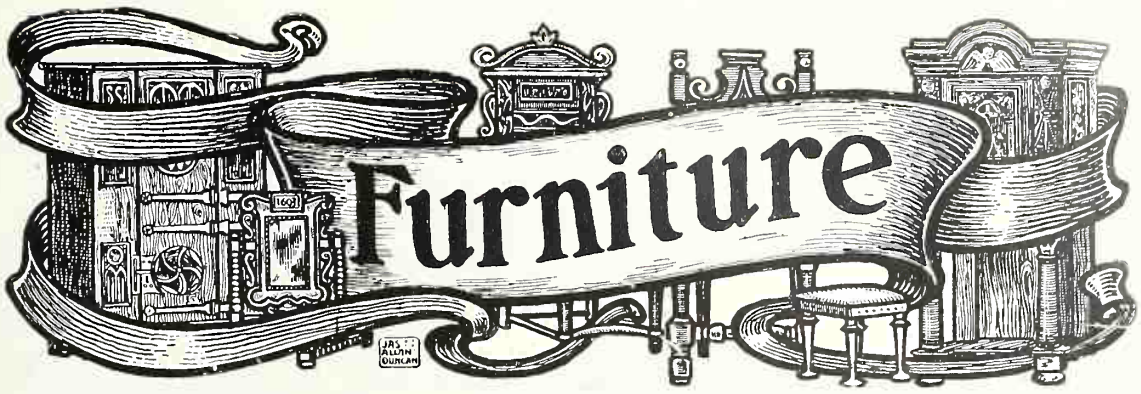
The Barnes Collection of Bewick letters will be turned over with great interest—they extend from 1783 to 1828—as will the album containing 130 sketches for illustrations in the "Quadrupeds," the "Fables," the "Chase," etc., and the several letters from Bewick to his family and to his publishers.

In all Mr. Pease acquired about three hundred volumes, many of which are rare and some absolutely unique. These have been arranged in the bookcase in groups in the chronological order of the date of the first edition of each work—a most excellent idea, which is very helpful when comparing the different editions.

A catalogue of this collection has been compiled by Mr. Anderton, the City Librarian, and Mr. W. H. Gibson, which is in every way admirable. It is a complete bibliography of the Bewick books, and a charming production which will be eagerly bought up by Bewick lovers. It is full of informative annotations taken from the best authorities, and its beauty is enhanced by ten full-page reproductions from photo blocks and Bewick woodcuts, with characteristic tail-pieces to end each section. Every single page shows their great sympathy with and knowledge of the subject, and the whole production crowns the purpose of the splendid gift of Mr. Pease to all lovers of art.

"THE CHILLINGHAM BULL," MUCH REDUCED FROM A VELLUM PROOF
(NOS. 267-71 IN COLLECTION)

CARVED WOOD DOORWAY, EARLY EIGHTEENTH CENTURY FROM 18, CAREY STREET, LINCOLN'S INN FIELDS



Transition Walnut to Mahogany Georgian (George I., 1714-1727)

Part VI. The Early

By Haldane Macfall

INTRODUCTORY.

IT is a curious fact, but an unquestionable one, that our knowledge of the evolution of the chair in England during the eighteenth century—the greatest period of craftsmanship in this country, during those mahogany years when England's activity in the furnishment of the home stood supreme in the world—is to-day in a state of considerable haze, though, thanks to the keen research of English and American enthusiasts, the fog is being rapidly blown away. A few years ago the attributions of dates were pathetic. One has only to look at the labels to the fine collection at South Kensington, set upon them by men skilled in their work so far as the researches up to their day had taken them, in order to realise the absolute confusion that reigned when the bells at Bow struck the last hour of the old century, and 1900 was born.

There are certain baffling factors still. Mr. Clouston has done great things; but he came to his loved task with one grave disadvantage — a lack of full knowledge of the walnut age that created the mahogany. Mr. Macquoid's astounding knowledge and dogged research in the evolution of the walnut, stage by stage, places us to-day on a more firm foundation upon which to build research into the great English age of mahogany, if we have but the enthusiasm of such connoisseurs as Mr. Clouston and his wife to drive us to further discoveries. Mr. Macquoid has himself now given us his large volume on the *Age of Mahogany* to increase our indebtedness to him; and although his certainties are not so marked, and though he is not always so convincing, as in his *Walnut Age*, he increases knowledge to an amazing extent. Most of us will regret that he flings aside the names of periods overmuch, and gives us no label whatever to make up for the splendid loss; but we can easily supply the deficiency whilst adding Mr. Macquoid's wide knowledge to our researches, and forbearing from accepting his conclusions where they do not convince us.

SMOOTH CABRIOLE, CLUB-FOOTED, STRETCHERED WALNUT CHAIR OF MID-QUEEN ANNE YEARS, 1708-1710 BY KIND PERMISSION OF MAJOR RAYMOND SMYTHIES

Miss Constance Simon, though she should be followed with the greatest caution when she treats of dates and details in furniture, has made wide and most valuable researches into the lives of the Chippendales and other makers, and cleared away much bewildering guessing, in her *English Furniture Designers of the Eighteenth Century* (Batsford); and Mr. Owen Wheeler's latest edition of *Old English Furniture* is valuable.

This fog, that we are only now clearing away from the evolution of the mahogany years of the seventeen hundreds, is not only a discredit to us as an artistic people, but

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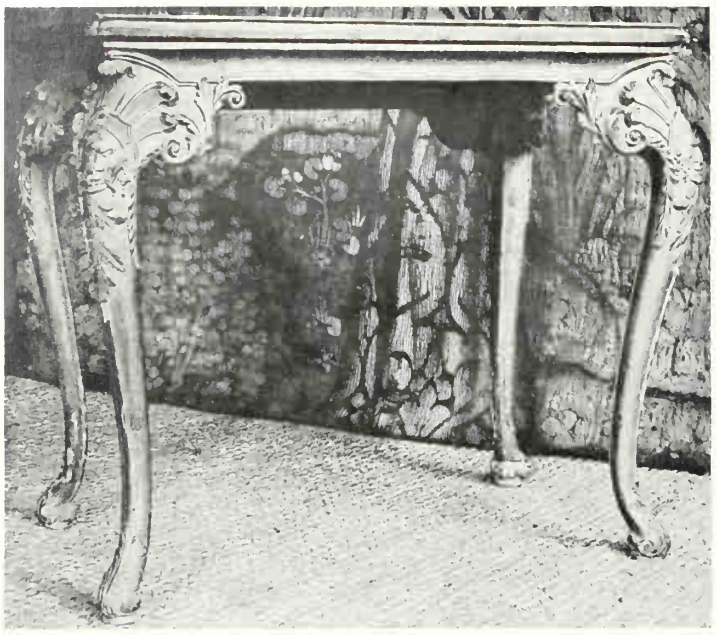


CARVED GILT TABLE, DECORATED WITH RED INDIANS' HEADS FROM HARDWICK HALL, 1720-1730

it is all the more surprising when we consider how close it still is to us; for, let us remember that Chippendale(the great Thomas Chippendale the Second, who dominated the English home from 1735 or 1740 to 1770) was a personage known to every intelligent man of his day; that he was a member of the Society of Arts, to which Sir Joshua Reynolds, Dr. Johnson, David Garrick, Horace Walpole, John Wilkes, and the most brilliant men of the time were elected; in fact, that he was a greatly successful man. We are therefore, most unfortunately, little enabled to date mahogany furniture previous to the appearance of the first edition of Chippendale's famous *Director* in 1754, except by most careful study of evolution from Queen Anne—keeping Chippendale's published designs of 1754 as the goal of that evolution in, say, 1750 (or, as Mr. Clouston suggests, 1745).

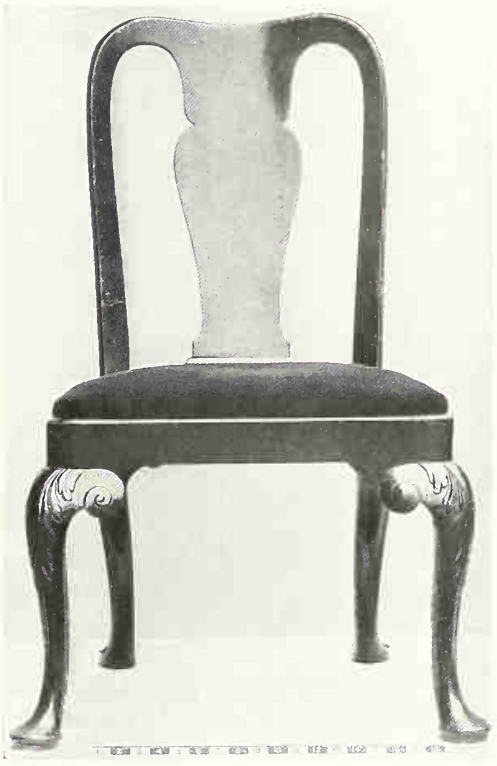
Unfortunately, the best authorities are hopelessly at war concerning the dates from Queen Anne to this first appearance of the *Director*; of these authorities the two men who claim our most serious attention are Mr. Macquoid and Mr. Clouston—we may let other English authorities go, and keep an eye otherwise only on the American writers, who, as a matter of fact, have not been nearly closely enough studied, and who have the great advantage of being able to refer to contemporary advertisements in the newspapers of the colony which eagerly looked towards home for the "new fashions."

Mr. Macquoid, unfortunately, writes so confusedly, and without defining sufficiently his periods and such like, that it is almost as serious a labour to arrive at his classifications as to make them oneself from the data he employs. This is the greater pity, as the knowledge on which he builds his decisions is wide and profound. Nevertheless, I cannot bring myself wholly to agree with his fore-*Director* dogma in its entirety; and equally I regret that Mr. Clouston's classification baffles me when I come to set Mr. Macquoid's and my own conclusions and researches against him. Other writers also are at hot variance with both men.

Through this tangle, therefore, we can only hope to move by fixing certain dates most carefully in our minds; and by judging ourselves upon the circumstantial evidence, upon which so great authorities as Mr. Clouston and Mr. Macquoid draw exactly the opposite deductions. For instance, I cannot for a moment allow so strange a conclusion as Mr. Macquoid's, that Chippendale would have no great influence on English design until the publication of his *Director*. It is obviously a wrong conclusion. On the other hand, it is obvious that Mr. Clouston's division of the years from the date of Queen Anne's death to Adam mahogany is open to the attack that Chippendale (the great Thomas) and his father, being provincial craftsmen, could not be said to have led the national taste during the early Georgian years. It is, in very truth, quite impossible, even if we left aside Chippendale's extreme youth.

But, whilst not wholly accepting Mr. Clouston's divisions of Georgian evolution up to the publication of the *Director*, I find that Mr. Macquoid's rejection of the names of different great craftsmen to label their periods leads to such confusion, and to such a dull method of classification, that it will be found far better to hold firmly to the periods of these craftsmen, Chippendale and the rest, than to employ mere dates as labels. This is further impelled upon us by the fact that the Georgian sovereigns, so far from affecting the fashions of the day, do not even give us by the dates of their reigns useful periods within which to bring each development. These names of the craftsmen I will give to the periods as I discuss

EARLY GEORGIAN MAHOGANY CHAIR, WITH CLAW-AND-BALL FEET, 1715-1720 BY KIND PERMISSION OF MAJOR RAYMOND SMYTHIES



WALNUT HOOP-BACKED CHAIR OF 1715-1720

them, trusting to fix them thereby clearly in the mind of the student of the age of mahogany.

But before we attempt to classify early Georgian walnut and mahogany, before we may hope to understand with sympathy English furniture of the early Georgian days, we must fix certain facts and dates very clearly in our minds, or we are liable to fall into confusion. We shall find that the different writers on the subject become vaguely sketchy as to types from the day of Queen Anne's death until the publication of the *Director* in 1754; further confusion is added by the calling the work of both the reigns of Queen Anne and of George the First by the name of "the Queen Anne period" — an unforgivable blunder.

First of all, the student who has followed my articles upon the chair of Queen Anne's years will do well to summarise the period and fix its points. It has been the fashion—why I have never understood — to speak of the Queen Anne walnut as belonging to a period that was dull and lacking interest. As a matter of fact, it was one of the greatest periods in the history of English furniture. The chair became a worthy seat for resting in—for carrying out its true function. Compare it with the vaunted oaken seats of the previous century, which yielded about as much comfort as sitting in a wheelbarrow. The Queen Anne chair was developed by the genius of England's unknown craftsmen, working under Dutch influences, superior to the Dutch in craftsmanship, and deliberately essaying at last to make the furnishments of a room artistically and architecturally in harmony with the classic design of the rooms for which they were made—that purer classicism of the "Later Renaissance" that had been created by Sir Christopher Wren, followed by the heavier work of Sir John Vanbrugh, Gibbs, and Kent amongst others. Grinling Gibbons brought his exquisite genius in carving to the enhancement of Wren's master-work; and Queen Anne's reign saw the movement at its best. The chair was simplified, and its design purified, in order to suit the scheme of the room of which it was now to be an harmonic part.

I give here, by the courtesy of Major Raymond Smythies, a typical and very beautiful example of a mid-Queen Anne walnut chair, 1708 to 1710, that was the final development of the smooth cabriole-legged, club-footed, stretchered chair, which immediately preceded the doing away with the stretcher. I was unfortunately unable, when writing the last article but one on Late Queen Anne chairs, to find

WALNUT DOUBLE-SEAT, 1714-1720 BY KIND PERMISSION OF PERCEVAL D. GRIFFITHS, ESQ.

an absolutely authentic specimen of this type of chair of as perfect a form as I wanted, in order to place it side by side with a sketch that I gave of a contemporary claw-and-ball, stretchered Queen Anne chair, the more elaborate type of chair, made in her mid-reign. This handsome and very perfect example that I now show not only greatly enhances the value of my attempt to give the evolution of the Queen Anne chair, but it is here useful to explain the point that I am now making as to the right instinct of the craftsmen in their steady selection and simplification from the Dutch design, and from the Orange-Stuart furniture that preceded it. Opposite, as a frontispiece to this article, will be seen a very handsome doorway, carved and set up in Lincoln's Inn Fields in the early seventeen hundreds, which will show better than words the dignity and the beauty which marked the late Renaissance classical movement in English architecture under Wren in Queen Anne's day. I question whether the door is the original, as its cross-pieces in the lower panel, and its general form, seem to be out of key with the "lift" and perpendicular design and dignity of the doorway. Here will be seen the arched "doming" over all, the upright sweep of the columns, and the carved swags of fruit and flowers, all employed in the consummate fashion so typical of Queen Anne's day. The tall cabinets and cupboards from 1700 took on this "doming" or "hooding," as it is called. As her years ran out, the tendency set in to "break" these beautiful domed pediments or "hoods"; but the curved doming was retained with all its grace, even when broken in order to place the vase or bust or other "finial" between the jaws of the break.

This Queen Anne chair was to create the whole type of mahogany chair throughout the best period of the mahogany years. The "grandfather" chair, comfortable and "winged" to keep off draughts from the head of the sitter, was to be the forerunner of the comfortable upholstered chair throughout the whole of the century. The writing-chairs, writing-tables, bureaus, and scrutoires, the book-cases, card-tables, and china-cabinets, as well as the cupboards and corner-cupboards, were also to remain the models throughout the mahogany years of the Georges.

MAHOGANY HOOP-BACKED CHAIR, EARLY GEORGIAN, BEFORE 1720

EARLY GEORGIAN CHAIR, 1714-1720

The double-chair or love-seat or "two chair-backed settees," which are amongst the most charming pieces of furniture ever made, were to be the models on which some of the finest craftsmen were to build their designs throughout the mahogany years of the seventeen hundreds. Queen Anne's craftsmen set the taste, and guided the hands and brains of posterity. The bureau of 1710 remains the ideal pattern to this day.

Queen Anne design triumphed in its advance towards simplicity of form, depending on that form for its beauty; and its carving was purified to go with it. All superfluous things were blotted out. Dignity and simplicity ruled; and dignity by consequence resulted. Her craftsmen handed to the craftsmen of George the First's day a splendid code, a superb table of the laws of design, and wondrous craft and skill.

George the First.

When George the First came to the throne in 1714, the English home was not only fully possessed by the Queen Anne walnut, but from 1700 there had arisen in some of the houses of the great and the very rich a growing taste for somewhat heavy gilt furniture, which we have seen the great Duke of Marlborough's able Duchess collecting, with her wonted energy and fierce address to the matter in hand, for the stately palace of Blenheim that the nation built for its deliverer. This rising vogue amongst the great for these heavy gilt console-tables with great spread-eagles as their support below, these elaborate gilt tables with elaborate gilt legs, these gorgeous gilt gueridons for candle-stands, and these heavy gilt chairs and settees, continued with the coming of German King George. Not that it was the king's influence—he had none. He cared as little for England and the English as they for him. He lived his thirteen years amongst us, a homesick German Prince. But the grandees of England, the great houses, that intrigued against each other for power and place—the real rulers of England—had begun to set their hearts upon this gilt furniture for the adornment of their palatial homes, and the fashion increased and set in as a considerable habit shortly after George the First's coming, and was certainly in full career about 1720, and continued until 1730, three years after the king died. It had some considerable influence upon the design of the walnut furniture, and upon the mahogany furniture that soon began to come into fashion and was about to oust the walnut from popular favour. The man who chiefly influenced taste in these early Georgian years was the strange being,

MAHOGANY UPHOLSTERED CHAIR, 1710-1720

WALNUT CHAIR COVERED WITH LEATHER, 1714-1720

odd mixture of honour and dishonour, brains and drunken orgies, gambler and mighty statesman, known to fame as Sir Robert Walpole, the first of England's "great commoners." The frantic gamble over the South Sea Bubble had made many rich beyond their wildest dreams who had a year or two before been poor—made many poor who had aforetime been rich. Walpole, his bluff farmer appearance and habits disguising one of the most astute brains that has ever devoted itself to statecraft, though he warned the public in vain against the inevitable collapse and ruin that must fall upon the South Sea gambling mania, calmly took advantage of that mania to buy immense quantities of South Sea stock, and selling out when it was at its highest price in the market, at a profit of £1,000 per cent., found himself the lord of an enormous fortune. The bursting of the Bubble about 1720 left him a rich man; and he forthwith proceeded to build his famous mansion of Houghton, and to collect for it, and eventually to fill it with, pictures, furniture, and other valuables. He began its building in 1722 (it was finished ten years afterwards, in 1732), spending upon it and its treasures the huge sum of £200,000, which would mean something considerably over half a million sterling as we reckon present money. This historic house was the scene of drunken orgies and heavy gambling that became a public scandal—not that Walpole cared much about scandal.

Queen Anne's craftsmen had, under the influence of Wren and Gibbons, handed down a tradition of dignity and simplicity; under George the First there soon set in a heavier intention, built upon Queen Anne designs. The wide increase of wealth called for Solidity and for the Impressive that go with wealth. Legs to chairs and tables had to grow stout; the chair backs became lowered, largely, it is said, owing to the introduction of powdering for the hair; frames of chairs and tables were more powerfully designed; and soon a heavy and elaborate decoration was to usurp the Queen Anne simplification.

Walpole employed Kent, who, born in Yorkshire in 1684 or 1688, went to Rome in 1710, and on his return to England in 1719 became the idol of society as architect, painter, sculptor, silver-worker, designer for furniture, and the like. His heavy hand is seen in much of the gilt furniture for Sir Robert Walpole at Houghton, as it is to be seen in several of the ponderous monuments in Westminster Abbey. Mr. Macquoid's book on the *Age of Mahogany* gives several examples of this gilt furniture for Houghton. I show here a Georgian gilt table of a more graceful design, made between these years of 1720 and 1730, from Hardwick Hall, the tops of the legs carved with

WALNUT CHAIR, 1720

ARMCHAIR, IRISH "CHIPPENDALE," 1725-1730

the Red Indians' heads, which had a vogue in these palatial pieces both here and in France. This table shows the more graceful lines of the French vogue, which had set in with the Regent Orleans (1715 to 1723).

Dates that we do well to keep in mind in relation to the furniture of these years, from 1714 to 1730, are that Louis the Fourteenth of France died in 1715; the Regent Orleans reigned from 1715 to 1723, setting aside the taste of Louis the Great, and bringing in the more slender and graceful style of furnishments that was to create and bring to its full achievement the style of Louis the Fifteenth, whose long reign from the Regent's fall and death in 1723 begins in act.

Gibbons died in 1721, and his influence rapidly departed with him; Kent's heavier style supplanting it.

I give here several developments of the walnut chair and settee, from the coming of George the First to the throne in 1714 to about the year 1725, which show the evolution from the Queen Anne style at her death towards the early Chippendale, and concerning which, with added specimens, I intend to deal more fully in the next article, only pointing out here that the upholstered early Georgian chair with claw-and-ball feet belonging to Major Raymond Smythies shows the late Queen Anne style of arms, though the perspective due to the photographing of the piece at a low level gives an undue exaggeration in its impression of too great a rise above the horizontal. Here also we have the sock-and-garter or "ring" that came in during the last years of Queen Anne (1710 to 1715); but the style of the chair and its general appearance prove it early Georgian of the years 1715 to 1720. It is also interesting as being one of the rare chairs of these years made in mahogany, which was not yet in wide request, being very expensive. It is a very fine example, the carving on the legs being particularly good.

The double-seat belonging to Mr. Perceval Griffiths is a superb example of a walnut piece made between 1714 and 1720, which carries on the evolution of the double-seat given in my last article, and may have been made in the year George the First came to the throne, and at any rate before 1720. Its walnut needs to be seen to give an idea of its quality.

The remaining chairs are types of those made from 1714 to 1725, and include the famous chair made by the Chippendales for the Bury family about which I shall have a good deal to say later. Fortunately, Mr. Perceval Griffiths is generously allowing me to add several examples of his great collection to the illustration of this and the following periods.

Now, whilst it is convenient to call the Transition

BURLINGAME PUBLIC LIB.

years of Walnut to Mahogany by the name of the Early Georgian, 1714 to 1727. Walpole's years of greatness would better account for the period of both this and the early mahogany. Entering Parliament two years before Orange William's death, the young Norfolk landowner of twenty-eight, who "loved neither writing nor reading," had a somewhat full-blooded love of art, which, however, was subordinate to his love of the table, of hunting, and of the bottle. But he brought to the business of a profound statecraft a generosity of temper which is perhaps best shown in his silent disdain to use his knowledge that the lives of most of his bitterest political enemies were in his hands, owing to their intrigues with the Pretender. He was blunt and downright. He grasped the value of the Revolution. He had an utter contempt for the poetic in man. His instinct for finance was prodigious. He saw that commerce was to become the main object of England. He worked with consummate skill to keep out of the European wars, and to benefit by them.

The trading classes were becoming rapidly wealthy. When the crash of the South Sea Bubble came, it brought Stanhope to the grave: Craggs, the Secretary of State, died of terror, and ruin fell on Ministers. In the wide wreckage the genial figure of Walpole alone rose serene, and came to power, strong in the confidence of the people whom he had warned of danger. From 1721, for twenty-one years (to 1742) Walpole held supreme power in England. He was the first great Peace Minister. He won every trick in the Continental game, and he won it always if he could without war. The wealth of the nation grew by leaps and bounds during the years when Walpole was lord of England. The rise of manufactures, due to the increase of our colonies, created towns where aforetime had been villages, such as Liverpool, and Manchester and Birmingham doubled their population. He saw that free trade meant the winning of the commerce of the world. The means he employed were utterly unscrupulous; but he won England through to great prosperity.

Let us keep in mind, then, that George the First's years, 1714 to 1727, or roughly 1714 to 1730, answer to the early Transition years of Walnut to Mahogany; and that Walpole's years of power, from 1721 to 1742, saw the rise and increase of the Age of Mahogany to the edge of its full achievement.

WALNUT CHAIR DESIGNED FOR THE BURY FAMILY AT KNATESHILL, BEWDLEY, BY THE CHIPPENDALES, 1720-1730

The Book-Hunter at Home Part I. By J. Herbert Slater

I THINK it was in the year 1894 or thereabouts that a treatise—fortunately a small one—was written on *Crazy Book-Collecting, or Bibliomania*, wherein is shown with much plausibility the great folly of collecting rare and curious books, first editions, and unique and large paper copies in costly bindings. It will be observed that the author is an iconoclast who smashes idols indiscriminately, for if a book be neither unique nor even simply rare, nor in any way curious, it can have little or no justification for its existence in the estimation of those who set out with the fixed intention of founding a library sufficiently important to make every other collector who comes within sight of it wish he had it too. According to John Hill Burton, the successful practice of exciting envy in the breasts of others is a species of bookish virtue, which, by the way, many of his characters seem to have enjoyed to the uttermost, for they invariably fortify themselves by displaying something unique—some book which no one else had the slightest chance of obtaining—or, at the least, so very rare and curious that the probability of meeting with another copy at all like it had long been reduced to a bare minimum. We see, therefore, that even crazy book-collecting is really, according to this philosophy, the embodiment of a sort of virtue, and surely any virtue is better than none at all. True it is that the treatise to which reference has been made regards books as mentors rather than as curiosities, and from this point of view—the true one as it undoubtedly is—book-collectors are supposed to be sharply divided into two dissimilar classes, one which reads and one which merely has, the latter being permeated with the great folly of collecting rare and curious books, first editions, and unique and large paper copies in costly bindings.

Anyone who has closely followed the signs of the times will know that, generally speaking, large paper copies of modern books, whether in costly bindings or not, have lately fallen on such evil days that their accumulation is proved to have been folly indeed, at any rate from a pecuniary point of view; but there are exceptions to this sweeping assertion, and in any case large paper copies of old books do not come within the denunciation. The reader of books certainly goes on his way undeterred by any such consideration as public approval or the reverse, nor does he care anything at all about scarcity or its opposite; he has the armour of a great tradition on his back, and to call Burton as a witness, this time on the other side, not even Archdeacon Meadow, who suddenly disappeared with all his money in his pocket and returned after a time penniless, followed by a waggon containing 372 copies of rare editions of the Bible, would have cared to strip it off, though he had found it feasible to do so. The truth is that the arbitrary division of book-collectors into the two classes, to which reference has been made, is altogether unwarranted, for it by no means follows that because one makes a speciality of rare, curious and costly books, he has no ambition to turn over their leaves; nor does it follow that he is necessarily occupied in their collection to the exclusion of every other class. As a rule, the modern library is very much like the old in at least one respect—it contains all sorts and conditions of books, some more difficult to obtain than others, some doubtless treating of special subjects in which the owner takes the greater interest, but all alike contributing to the main purpose which underlies the formation of every library worthy the name—the acquisition of knowledge. The classes of books particularly affected reflect the spirit of the age which exists, and they change with its passing; the methods of acquisition also change, and it is the

recognition of this latter fact which affords the justification for the title—"The Book-hunter at Home." Not only has the contemporary book-man discarded as a practice the old method of personal search among the bye ways and alleys of the towns, but he is more than ever occupied at home with those minutiæ which time and circumstance have thrust forward as cardinal points which it would be unorthodox as well as dangerous to ignore.

We may import into the controversy which has arisen from time to time respecting the real object of the present-day book-collector, his methods and his aims, a book which is often heard of, but very rarely seen. It is chosen because it affords an extreme instance of bookish depravity — from as many points of view as it has been found possible to focus the same object—as it is in the estimation of the "Crazy Book-Collecting" detractors. If we were to produce instead one of the early quartos of a play by Shakespeare, for instance, it would be said that it was, in a measure, of national concern—an exception purposely selected to obscure the issue, and to bolster up a tottering argument; and the same might be advanced in the case of other exceptionally interesting examples of early English literature which derive their great importance from the fact that they are an integral part of the foundation upon which the structure of our literary excellence has rested for centuries. The "Battle of Marathon"—a poem—is not in this category. As the work of a girl of fourteen, it is a most remarkable production, but it is not a classic; it is Pope's *Homer* done over again, and an excellent example of an imitative faculty such as often shows promise of greater things to come. Fifty copies were printed of this poem, and but seven or eight—the precise number is, perhaps, not very material—can now be accounted for. In 1891 it was reprinted, though here, again, but fifty copies were struck off on paper and four on vellum, so that this book, whether original or reprinted, is not very easy to acquire. As to the original, a copy sold by auction only the other day for £60, and would have realised more had it not been rebound, so that we have here the nucleus of a very strong argument from the standpoint of the "Crazy Book-Collector" school, which has indeed everything, one factor only excepted, in its favour. Why should anyone wish to read, or be ready to pay a large sum of money for the privilege of reading or looking at an original imitation, so to speak, when the reprint would answer his purpose equally well, and Pope's *Homer* very much better? On the face of it certainly it looks as though the collector who is fortunate enough to secure an original copy of the "Battle of Marathon" thinks more of its price in the market than of its merits when he backs his judgement by a cheque; but there is a saving grace, which can be pleaded with success in this and every similar case, and it is that E. B. Barrett, afterwards Mrs. Browning, occupied a recognised position among the poets of her day, not on account of this production, but of later and greater works which invest all that she wrote with an importance it is impossible to exaggerate, so long as the circle within which she moved is kept unbroken. Within that circle the "Battle of Marathon" lives.

This, however, does not answer the question why the reprint would not do equally as well as the original, and the reply to this is, that there is no value in reprints as a class, for vast numbers of them

THE

BATTLE OF MARATHON.

A POEM.

"Behold
What care employs me now, my vows I pay
To the sweet Muses, teachers of my youth!"
AKENSIDE.

"Ancient of days! August Athena! Where,
Where are thy men of might, thy grand in soul?
Gone—glimmering through the dream of things that were.
First in the race that led to glory's goal,
They won, and past away."
BYRON.

BY E. B. BARRETT.

London:

PRINTED FOR W. LINDSELL, 87, WIMPOLE-STREET, CAVENDISH-SQUARE.

1820.

are textually inaccurate. This one is exceptionally good, having evidently been prepared with the greatest care; but it nevertheless follows the rule, for it would be impossible for anyone to say of his own knowledge whether it is accurate or not, unless he has the original to compare with it side by side. So far from the book-collector being charged with creating artificial distinctions, he ought to be credited with a desire for literary exactitude, terminological or otherwise. To get the most authentic text is his chief desire, and the fact that he may have to pay a considerable sum of money for the privilege is his misfortune rather than his fault, for he is carried along by the tide, and whither it carries him he must of necessity go.

This desire for authenticity is shown with still greater force when we come to the works of the older masters of literature, for some of the reprints of their works are so bad that no reliance whatever can be placed upon them. There is a reissue of Milton's great epic, "printed for the proprietors, and sold by the booksellers"—so it says on the title-page—somewhere about the year 1750, which contains four bad mistakes, and seven others not quite so bad, all within the compass of thirty lines; and these delinquencies are but examples of many more scattered about the volume. Reprints cannot be accepted as exact counterparts of their originals without close investigation, and no one who held time as an asset would be likely to go to the trouble involved.

That the book-collector is actuated by no capricious motive is evident when we come to look closer into the details of his many-sided pursuit. As is well known, Izaac Walton saw five editions of *The Compleat Angler* through the press, the first appearing in 1653, and the last of the series in 1676. The collector pins his faith to the first of these, the little book whose title-page is here reproduced, though his ambition is to obtain a copy of each so that he may be in a position to see, as in a glass, what amendments or additions were made from time to time by the author, how his more matured thoughts took concrete shape, and to what extent they were inconsistent with those which had inspired him before. It is only when a man begins to accumulate several copies of the same edition, to duplicate or triplicate, in fact, that he must be accounted lost. Richard Heber did this, and actually lost himself in lanes and avenues of books piled to the ceilings of houses at London, Oxford, Paris, Antwerp, Brussels, Ghent, and other places in Holland, Belgium, and in Germany, which he rented to harbour the 120,000 volumes he had amassed. But Heber was handed over to the "Crazy Book-Collecting" school long ago, and its members dissected him to see what was in him, and found nothing but a burning desire to accumulate books, which a span of forty years had graven on his heart. It is said that whenever he walked out the contents of the booksellers' shops to the right or left of his path melted away as if by magic. He worked upon no system, but bought everything which Providence cast in his way, for he was, as Rive would have said, a "Bibliomane."

The Compleat Angler or the Contemplative Man's Recreation.
Being a Diſcourſe of
FISH and FISHING,
Not unworthy the peruſal of moſt Anglers.
Simon Peter ſaid, I go a fiſhing; and they ſaid, We alſo will go with thee. John 21.3.
London, Printed by T. Maxey for Rich. Marriot, in S. Dunſtans Churchyard Fleetſtreet. 1653.

The modern book-hunter — the book-hunter at home — is differently constituted, and, besides, in very few cases only are Heber's almost unlimited means at his disposal. He grafts a close attention to detail to the stock of whatever enterprise he may be engaged upon, and never leaves it until he has seen it blossom and bear fruit. His books are comparatively few in number, but what he has are the best he has been able to procure and, what is

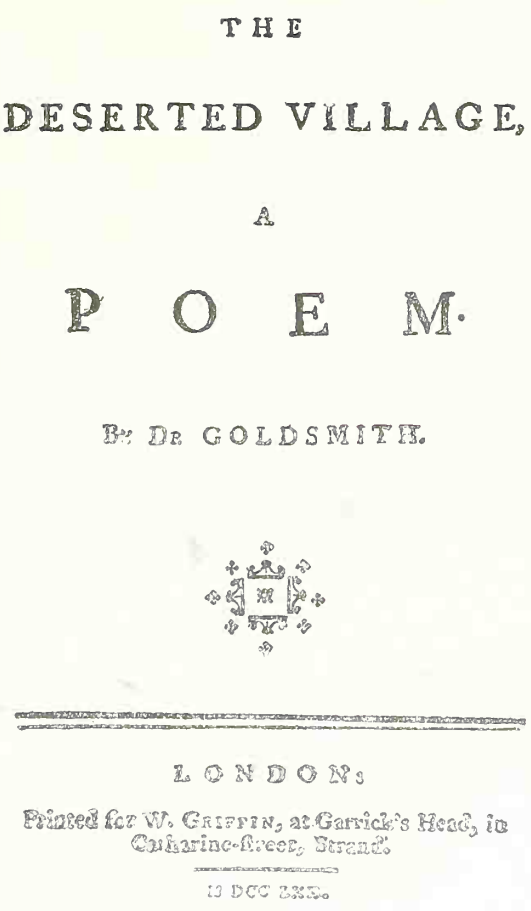
perhaps more to the point, he knows them every one—to what edition each belongs, whether the text can be depended upon and to what extent, whether there are any other issues of the same edition, and if so, the points in which they differ from the first and from one another, the circumstances under which the book was written—that being in many cases almost a part of the book itself—and finally, something, at any rate, of the life-story of the man who wrote it. Should he, for example, feel most interest in the works of the great poets of the sixteenth and seventeenth centuries, he will endeavour to secure the first edition of the "Poems" of the greatest of them all, whose portrait by Marshall found in the volume bears some resemblance to that by Droeshout, and may have been copied from it. He will be interested to know that only some of these poems are by Shakespeare, and that others were taken from Thomas Heywood's *General History of Women*, and that work, too, he will accordingly procure in the original. One thing thus leads to another, and yet everything is marshalled according to rule, as indeed it must be if he would escape being self-convicted of having bought books, of which he knows nothing, by the ton or the yard.

This Shadowe is renowned Shakespear's Soule of th'age
The applause? delight? the wonder of the Stage.
Nature her selfe, was proud of his designes
And joy'd to weare the dressing of his lines,
The learned will Confess, his works are such,
As neither man, nor Muse, can praysé to much.
For ever live thy fame, the world to tell:
Thy like, no age, shall ever paralell.
W.M. sculpsit

There are, of course, many classes into which books might be, and indeed are, divided, and these, again, can be subdivided until the number becomes almost as bewildering as the elaborate system devised by Gabriel Martin for his catalogues, the chief merit of which rests on their antiquity; for to find anything, without first thoroughly mastering the scheme he evolved from older catalogues still, is frankly a most arduous undertaking. In the case of very extensive libraries a system of some kind is, of course, a necessity, but the ordinary book-hunter throws all these plans and schemes to the winds, and is content to class poetry, for instance, as poetry, and not into the many divergent channels into which that branch of literature is technically capable of being divided. Plays he classes as plays, whether they be tragedies, comedies or broad farces, and when we look at any library of convenient size—one which has not outgrown itself equally with the capacity of the owner to understand it—it is found that there is not so much arranging to do after all. It is when we come to different editions of the same book, and more particularly to different issues of the same edition, that the trouble begins, for details of this kind, though mostly known and mentioned accordingly in one or other of the special bibliographies devoted to particular authors or classes of books, are yet not sufficiently well known to render these guides unnecessary, and they are so many that to enlist their services thoroughly would be equivalent to keeping one half of a library for the express purpose of looking after the other. As an instance, a very ordinary instance, of what it may sometimes be necessary to know, reference may be made to the *Paradise Lost*, of which I have previously spoken. The first edition of this immortal work remained, by a coincidence not altogether unknown at the present day, in the hands of the publisher, or rather several publishers, for a number of years. In other words, it sold very slowly, and by way of making a new book of it, fresh title-pages were substituted from time to time, to the number of at least eight, bearing the dates 1667, 1668, or 1669. These title-pages are so much alike, at first sight, that the variations they disclose on a comparison are sometimes said to represent so many distinctions without one material point of difference; and yet the fact remains that a knowledge of these

variations is really a matter of the greatest importance, for although each title-page belongs to the same edition, namely the first, whichever date it bears, and whatever its peculiar characteristics may be, yet each belongs to a different issue of that edition, and thereby hangs the tale which may be repeated in other guise at almost every stage of the history which it is the object of these articles from time to time to explore. Variations in the title-pages of two or more copies of the same edition of the same work, or minute points of difference observable in the text, are in themselves nothing. Their importance lies in the fact that by means of them different issues of the same edition—nearly always the first—can be distinguished with certainty in some cases, and with reasonable probability in others. This may appear a barren quest to some—the result, when attained, mere material for an academical discussion of no practical value when put to the test; but that is not so. It will be seen on reflection that when several editions of a book appeared during its author's lifetime, as in the case of *The Compleat Angler* of which I have spoken, each one builds up, as it were, the sum total of the work—each of the editions after the first disclosing, it may be, many alterations in and additions to the text. To ascertain which is the first edition is therefore most material, and to do that is not always so easy as it seems, though far more so, as a rule, than to distinguish between one issue and another of the same edition.

As an instance of the complications which sometimes arise even in the case of well-known books, reference may be made to Goldsmith's *Deserted Village*. For years it had been known that six editions in quarto of this poem were published by Griffin in 1770, the first being issued on May 26th, as is evident from the fact that all the other editions are specifically stated to be "second," "third," and so on. Nothing could be clearer, one would think, than that the 4to of May 26th, 1770, was the actual first edition of *The Deserted Village*. In June, 1896, however, at the sale of the library of Mr. Alfred Crampon, a small 8vo copy, also dated 1770, made its appearance, and a manuscript note within it stated: "This is the genuine first privately-printed edition before the 4to of May 1770. It is the only copy known." Since this sale several other copies have been discovered, and a comparison between them has shown that although the title-page of each is identical (see illustration), the text varies in three instances, so that there are in reality three distinct issues at least of this small octavo book, as well as the six distinct quartos, the whole of them, 8vos and 4tos alike, having been published under the immediate superintendence of Goldsmith himself. It is this which invests each of them with a literary significance which can hardly be exaggerated, and absolves the collector from the charge, in this instance at any rate, of multiplying distinctions which have no real difference. The points of difference, though not numerous as it happens, are of vital importance, for they disclose alterations in the text. Thousands of English books, some of them classics, others of the greatest interest in their several departments of literature, are so distinguished, and the collector who wishes to know his business thoroughly must, whether crazy or not, have a knowledge of as many of these alterations as come within the scope of his enterprise.



THE

DESERTED VILLAGE,

A

POEM.

By Dr GOLDSMITH.

LONDON:

Printed for W. GRIFFIN, at Garrick's Head, in Catharine-street, Strand.

M DCC LXX.

Notes and Queries

[*The Editor invites the assistance of readers of* The Connoisseur Magazine *who may be able to impart the information required by Correspondents.*]

Unidentified Portrait (1).

Can some one of your readers inform me as to the subject of this photograph and the artist? The picture has been in my family for many years, and is supposed to be by Sir Peter Lely, and the subject *Prince Charlie*.

UNIDENTIFIED PORTRAIT (1)

Unidentified Portrait (2).

Dear Sir,—I shall be glad if you will kindly insert in The Connoisseur Magazine a reproduction of the enclosed photograph, with a view to ascertaining the subject and artist if possible.

The size of the canvas is 2 ft. 6 in. by 2 ft. 1 in.

Faithfully yours,
Leslie W. Bayley.

Battoni's Paintings.

Dear Sir,—I shall be much obliged if you can tell me if there is a list published of Battoni's paintings, and if so, where it can be found. Would the life written of him by Barri, 1787, contain one?

Mrs. Beale's Diary.

Can you give me any information as to what has become of the diary of the husband of Mrs. Beale, the artist, mentioned by Horace Walpole? The British Museum cannot help me.

Yours faithfully,
H. M. Knight.

UNIDENTIFIED PORTRAIT (2)

How to Take Impressions of Seals.

Sir,—I do not know if the following would be of any use to your correspondent who writes in the March number asking if you can tell him of a material for taking impressions of seals.

Bread Seals.

"Take the crumb of newly-baked bread, moisten it with gum-water and milk, and add either vermilion (in powder) or rose-pink (in powder) to colour. The bread thus moistened ought to be worked or kneaded with the fingers for a considerable time, till it forms a consistent paste without cracking. It should then be laid in a cellar till the next day. Then take pieces off, and roll them into balls. Press one of these down on the waxen impression of a seal, so as to press the bread into every part of the impression; and while the bread remains there, squeeze the upper part of it so as to fashion a handle by which to hold the bread-seal when in use. Take off the bread-seal, and trim off any superfluous edges. Let the bread-seals dry very slowly: for if they are dried too suddenly, they are apt to crack. The more the bread has been worked in the hand, the more glossy will the seals be, and the impression from them (if this be attended to) will not present that dull appearance which impressions from bread-seals often bear."

Adèle Frances Carré.

COVERED BRISTOL VASE, PAINTED WITH LANDSCAPES AND BIRDS, AND WITH SMALL PANELS IN PINK MONOCHROME.
HEIGHT 16 IN.

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HEXAGONAL BRISTOL VASE, WITH KAKIYEMON DECORATION AND SHAGREEN GROUND.
HEIGHT 13 IN.

From the Fry Collection

PORCELAIN

The Fry Collection of Bristol Porcelain Part II.

By Mrs. Willoughby Hodgson

THERE is a great similarity between the vase illustrated in the previous article and the one on the left in our colour-plate. The latter, however, has one or two distinctive features. It is lighter in texture, and at the base each panel has a depression or indentation which, though hardly visible to the eye, is very evident to the touch. Then it has a fine pair of twisted, upstanding handles, and close examination of these reveals the fact that they are of somewhat different body from that of the vase itself, and of slightly more creamy colour. The vase has also the unusual distinction of being a marked piece. It is, however, not the Bristol cross which we find, but the Plymouth mark in pale brown. In spite of this we may safely look upon it as a piece of Bristol porcelain. Colour, texture, weight, and artistic merit all testify to its origin, and it is certainly one of the finest examples of Champion's work. It also serves to illustrate a feature of the Bristol vase, namely, the landscape panels painted in monochrome. These are generally found at the base of Champion's vases. In this case there are four, all painted in crimson lake, with a centre panel of foliage and exotic birds in colours on either side. On some vases they are found alternately in lake and in pale blue, and only covering the lower half of the vase.

No. VIII.—HEXAGONAL BRISTOL VASE WITH PERFORATED NECK PANELS PAINTED IN MONOCHROME HEIGHT, 12 IN.

Each panel of vase and cover is outlined with rich, solid gilding, entwined with a running foliage pattern in gold, and this is repeated round the cover and base. The handles rise from bosses of flowers and foliage in high relief, and the cover is surmounted by a cone-shaped mulberry and foliage. The artist who decorated this beautiful vase must have been one of the best of those employed by Champion, and no doubt when making his selection Mr. Joseph Fry was guided by the excellence of texture, the design and artistic merit of each, for it is certain that the vases to be seen in the Schreiber and other collections will not bear comparison with those which form so unique a feature of the Fry collection.

Almost as beautiful and interesting is the hexagonal vase (No. viii.). This has a perforated neck and shoulders encrusted with flowers in relief. The panels are outlined in rich gilding, and are painted with landscapes in monochrome. Two are in green, two in lake, and two in blue.

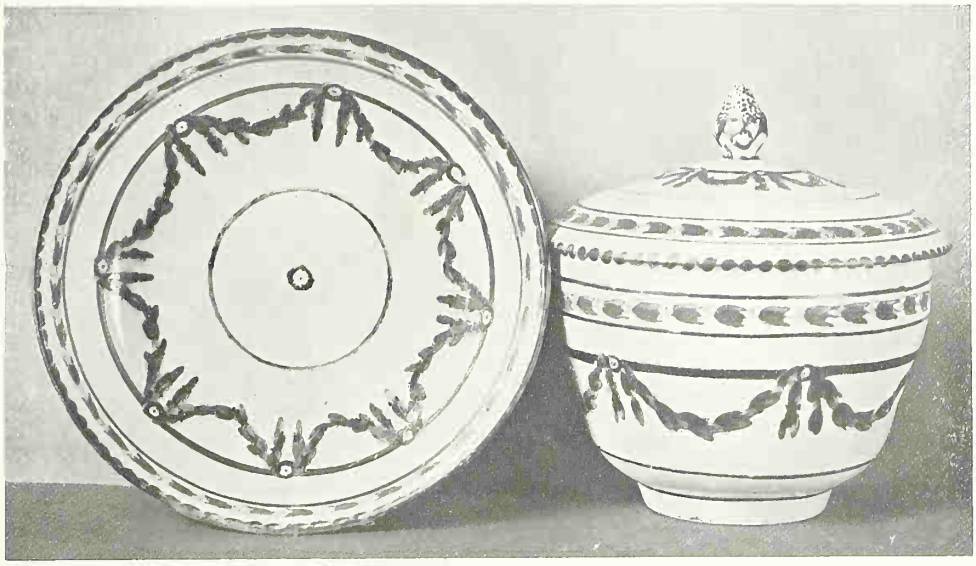
Our second coloured illustration, if not so beautiful and elaborate as the foregoing, is perhaps in some ways the most interesting specimen. Here we find the Japanese influence and a design used with much effect at Bow, Chelsea, and Worcester. Associated with the Kakiyemon decoration

No. IX.—BRISTOL CUP, SAUCER, AND BOWL DECORATED IN PALE BLUE AND GOLD MARK: A CROSS IN BLUE AND THE NUMERAL 3 IN GOLD

we find small gilt edged panels enclosing butterflies exquisitely painted in the Chelsea and Worcester style, and round the neck a fine diaper pattern in pink bordered with a scroll design richly gilt. It is, however, the ground-work of the vase which is its most distinctive feature, for whereas the panels are decorated in Japanese taste, the ground-work has been copied by the artist from the Chinese. This is delicately pencilled, and coloured in exact imitation of shagreen (dressed shark's skin)—a substance largely used in the eighteenth century for covering the handles of knives, forks, boxes, and other small articles. It was the Chinese who first used the design in the decoration of porcelain, and to them also we owe the diaper designs found on this vase, and used with such good effect by many of the English and Continental factories. We can trace it as far back as the fifteenth century, when it was used in the decoration of Ming vases and bowls.

Another vase in the Fry collection to which a special interest attaches is hexagonal in shape, and stands 12 inches high. It has a foliage design in

No. X.—FLUTED BRISTOL CUP AND SAUCER DECORATED WITH LAUREL-GREEN WREATH AND COLOURED FLOWERS MARK: + 8 IN GREY



No. XI.—BRISTOL SUCRIER AND STAND WITH LAUREL-GREEN FESTOONS MARK: + IN BLUE

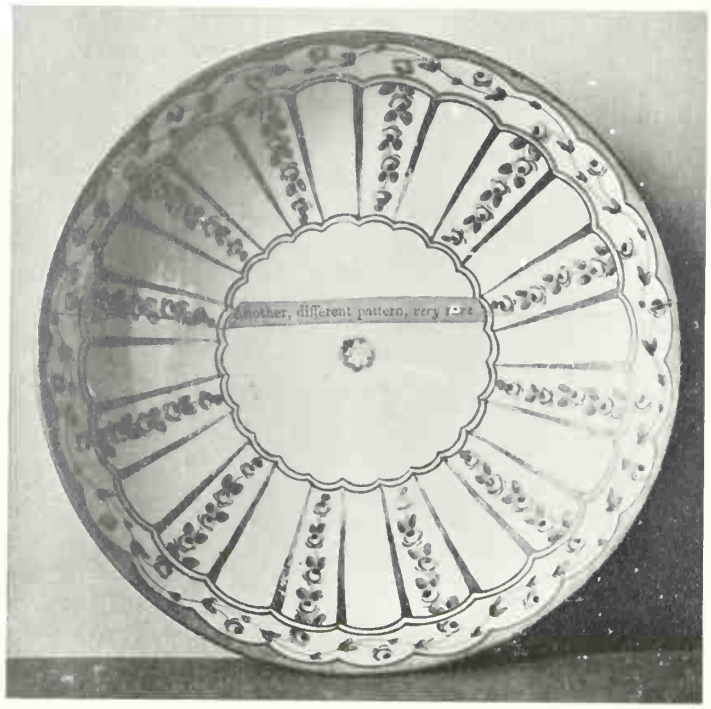
gold round the expanding lip, and is exquisitely painted with landscapes and flowers in bright blue monochrome. The handles are masks, and from these hangs a wreath of flowers in high relief, encircling the whole vase; the flowers are beautifully modelled, and are exact copies from nature. This vase is of the finest texture, and was one of those specially prepared by Champion to be submitted to the House of Commons when he made application for an extension of his patent, and was so strenuously opposed by Wedgwood.

Bristol tea services have become celebrated by those two which are so widely known as the Burke and the Smith services, the former presented by Richard Champion and his wife to Mrs. Burke when her husband was returned as Member of Parliament for that city, and the latter ordered from Champion by Edmund Burke, and presented by him to Mrs. Smith as a souvenir of her hospitality to himself and his brother Richard during the election.

There is no doubt that tea services were a feature of the Bristol factory, and some very fine specimens are to be seen in the Fry collection. Of these No. ix. illustrates a pleasing example. The paste is fine, thin, and well potted. Each piece is edged with scalloped gold in Dresden style, and the decoration consists of a cursive B surmounted by a crown or wreath, each composed of tiny bright blue blossoms and gold foliage, with here and there a small spray or single gold leaf. The mark on this service is a cross in blue and the numeral 3 in gold.

In No. x. we see a cup and saucer from another

No. XII.—BRISTOL CHOCOLATE CUP AND STAND ENAMELLED IN COLOURS MARK: B 6 IN BRIGHT BLUE



No. XIII.—BRISTOL SAUCER DECORATED IN THE SÈVRES STYLE MARK: + IN BLUE

service; these are edged with chocolate-brown in place of gold, and are painted with an encircling wreath of laurel-green leaves crossed at intervals by a pink ribbon, and with detached sprays and sprigs in colours. The mark is a cross and the numeral 8 in grey.

Another pattern used in the decoration of tea services is shown in No. xi. This is one of the green laurel-leaf designs peculiar to Bristol; but in this case in a somewhat more elaborate form than that generally met with. The edge is unburnished gold, and the pieces are also enriched with lines of gilding, the festoons hanging from bosques of unburnished gold. The leaves of which the wreaths are composed are painted in two shades of green, and are intersected by bunches of tiny red berries. The mark is a cross in blue.

A two-handled chocolate cup and stand (No. xii.) is edged with brown, and has a laurel-green ribbon border enclosing pink foliage. It is painted with detached bouquets and sprigs, and in the centre of the saucer is a raised pierced ring designed to keep the cup in place. Mark: B 6 in bright blue.

There is in the Fry collection part of a tea service of very rare pattern. The design was one used at Sèvres, and is very dainty and pleasing. Edged with gold, it has a border of delicate periwinkle blue, below which is a wreath of tiny roses and foliage in colours. This is edged with two gold lines from which radiate twenty-four panels bordered with gold, every alternate one containing sprays of roses and foliage in colours. In the centre of the saucers (as seen in No. xiii.) and plates is a gold Tudor rose enclosed in double waved lines of gold. Mark: a cross in blue. A peculiarity of this service is that the gold is laid on over red, which gives it a copper shade; and unlike most of the gold used at Bristol it is worn in places, and lacks the rich solid effect so characteristic of this factory.

No. xiv. shows a plate which is remarkably interesting, because the style of decoration is one not usually associated with Champion's

No. XIV.—BRISTOL PLATE DECORATED WITH FLORAL DESIGNS AND PURPLE LUSTRE MARK: CROSSED SWORDS IN BLUE UNDERGLAZE

porcelain. There is something in the subjects chosen, and in the mannerisms of the artist, which suggests Thomas Pardoe, that man around whom so much controversy has waged in reference to his work at Nantgarw, and who undoubtedly lived and painted at Bristol. Pieces of porcelain painted by him and signed "Pardoe Bristol" are well known, though the porcelain was not made in Bristol. We are told that he worked at home, and it is quite possible that Champion may have given him employment. However this may be, the plate illustrates a style of painting in vogue in later years at Nantgarw, and the flowers and insects, though finely painted, lack botanical correctness and anatomical knowledge—a fault generally noticeable in Thomas Pardoe's work.

Around the plate, about half an inch from the edge, is a line of brown, and three large sprays of flowers in natural colours decorate the rim. Of these one is a poppy shading from purple to red, with foliage; one a double yellow poppy and leaves; and the third a blue daisy with foliage. Between these are two insects and a bee. In the centre is a beautifully painted group of flowers, consisting of red and purple tulips, and a yellow narcissus and foliage. Surrounding the centre is a double gold band enclosing a diaper pattern about an inch wide in *purple lustre*; this is broken by four small gilt-edged panels, with designs in rich gold. The introduction of lustre as a decoration on fine pieces of porcelain is most unusual, and adds considerably to the interest of this specimen. Mark: crossed swords in underglaze blue, which, like the scolloped gold edge, was copied by Champion from Dresden.

No. XVI.—FLUTED DESSERT PLATE OF BRISTOL PORCELAIN WITH RIBBON BORDER AND SPRIGS OF FLOWERS MARK: + 3 IN GREY BLUE

No. XV.—SCOLLOPED DESSERT PLATE OF BRISTOL PORCELAIN BEAUTIFULLY PAINTED WITH RIBBON BORDER AND FLORAL WREATHS MARK: + IN GOLD

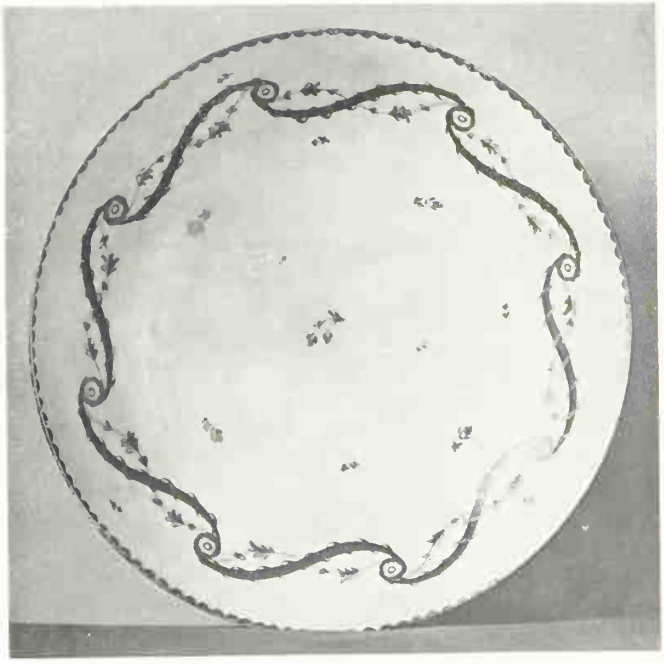
The ribbon border so well used at Bristol is seen in No. xv. This plate — part of a service — has its edge divided into eight scallops bordered with rich gold in the Dresden style. Inside is a band an inch wide composed of lines of gold threaded with puce and blue ribbons forming a lattice border, the spaces between being filled with a flower in gold. From this band depend wreaths of roses and other flowers and foliage in colours beautifully painted. In the centre is a group of roses and foliage. The reverse side shows a peculiarity of the Bristol plate, namely, the double ring — a device often used at this factory to strengthen plates and dishes. The mark is a cross in gold.

Another variety of the ribbon pattern may be seen in No. xvi. This slightly fluted plate, with a scalloped edge, is gilt in the Dresden style. The border is composed of

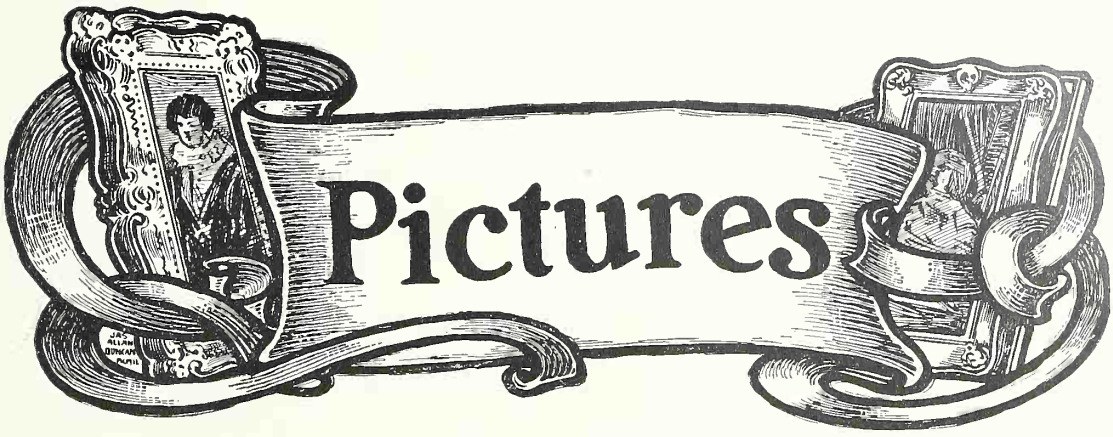
three lines of gold, threaded with a grey ribbon, and enclosing sprays and sprigs of flowers and foliage in colours. The mark is a cross and the numeral 3 in grey blue.

A pattern of unusual colour and design is seen in No. xvii. The saucer shaped plate, with gilt Dresden edge, is powdered over with tiny flowers and foliage in gold, and is surrounded by a scroll design in bright red shaded to orange, wound round by a thread of gold. Between each scroll is a Tudor rose in gold, from which hang wreaths of bright green foliage. The double ring may again be found at the back of this plate, the inner one enclosing the mark—crossed swords in blue underglaze, and the numeral 5 in gold.

It is interesting to note that the numerals used at Bristol range from 1 to 24. No higher number was used. It is believed—and there is weighty evidence to support the belief—that Bone marked his work with the numeral 1. Pieces so marked exhibit a more than ordinary amount of artistic skill and feeling. It has been proved beyond a doubt that William Stephens used the numeral 2, but unfortunately none of Champion's other artists have been identified by this means. There is, of course, a large quantity of unmarked Bristol porcelain to be met with, but a study of the Fry collection strengthens the belief that the better class services made by Champion were, as a rule, marked.



No. XVII.—SAUCER-SHAPED PLATE OF BRISTOL PORCELAIN DECORATED IN ORANGE, LAUREL-GREEN, AND GOLD. MARK: CROSSED SWORDS IN BLUE UNDERGLAZE, AND THE NUMERAL 5 IN GOLD



The supposed Leonardo discovered at Milan
By Ettore Modigliani, Director of the R. Brera Gallery, Milan

WE have recently had another proof how the interest aroused in the works of the great masters has become really hysterical, a simple, uncontrolled suggestion having been sufficient to agitate artistic circles.

There appeared one day in a political Roman journal an article devoting two columns of prose to the discovery of a new, authentic, undoubtable Leonardo; and this news, wired in all directions, excited interest, curiosity, and sensation in all parts of the world. Without any indication of the origin of this news, of the authority or critical competence of its originator, it was spread as an indisputable truth, reproduced in the daily papers, and commented upon in the art magazines, without anybody asking the question: "But upon what ground does this supposed discovery stand?"

And thus the news is spread, the attribution is credited, so much credited that perhaps in eight or ten years' time it will bring fame to the student who, by sound reasoning, will dispel the error, and throw the idol off its pedestal. Many supposed discoveries have been thus demolished, and no time should be lost in revealing the truth about the new "Leonardo."

IMITATION OF LEONARDO DA VINCI IN A PRIVATE COLLECTION AT MILAN

This is how it all came about: In December last a Milanese student, Dr. Diego Sant' Ambrogio, wrote in the *Osservatore Cattolico* about a picture which he had seen in a private house—a picture bearing on the reverse a seal with the arms of the Settala and Crevenna families. It is known that the Settala collection, by the will of Canon Manfredo Settala, dated 1680, was left to the Ambrosiana Library in Milan, where it is now preserved. It is also known that, the works not having been handed over to that institution

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before 1751, some of them were appropriated by the Canon's heirs and relations, among whom was a niece, Maria, wife of a Crevenna. Admitting the authenticity of the seal, the picture seen by Sant' Ambrogio was thus formerly in the Settala collection. And just because in a catalogue of this collection, compiled in Latin in 1664 by Paolo Maria Terzago, No. 33, a "*Mulier creditur meretrix*" is described as "*opus eximii illius pictoris Leonardi De Vincio*," Sant' Ambrogio identified the picture seen by him as the one indicated by Terzago, and suggested—but cautiously and tentatively — that the picture was actually the work of Leonardo.

But no such prudence and hesitation were shown by the contributor to an important Roman journal, who, on the authority of the Milanese student, who was probably more surprised than anybody else, announced as a definite fact the discovery of a lost masterpiece by Leonardo da Vinci. Once started on this road, the writer gave full rein to his fancy. Could this woman's figure not be a portrait? And could it not be the portrait of Lodovico il Moro's mistress, Cecilia Gallerani? Why not? And thus, as I have said, the telegraph wires and serious journals spread the news of the discovery of the Gallerani portrait.

Various objections may, however, be raised against this fantastic argument.

(1) That the figure, which has a certain analogy with the sanguine sketch at Chantilly, and with the nude woman at the Hermitage, and with others, cannot with certainty be identified as the picture No. 33 of the Terzago catalogue.

(2) That blind faith should not be placed in the words of Terzago's inventory, since it is known to every student to-day how little respect is due, in most cases, to the attributions in the *Inventories* and *Descriptions* of the seventeenth and eighteenth centuries.

Nor is it safe to transfer, as Sant' Ambrogio would have it, the paternity of the attribution from Canon Manfredo Settala, who was not exactly an art expert, to his ancestor Ludovico Settala, who lived at a time less removed from the master's death, since the distance of a century is such as not to justify the certainty given to that attribution, especially in a period notable for a tendency to make the great masters of the Cinquecento responsible for the most mediocre works by their followers.

(3) That no proof is adduced to affirm that the portrait represents Cecilia Gallerani, except that it is not impossible—as if everything that is not impossible were true!

These objections may be made, and others; but there is one consideration which seems to me to be decisive: that, leaving aside all documentary evidence, works of art speak their own language, and that the figure of a woman here reproduced says in its language that *it cannot be the work of Leonardo.*

Let me say at once that I have not seen the picture, and that I am judging from a photograph. But though I do not like to talk about what I have not seen, I maintain that, difficult as it is to arrive, from a photograph, at any conviction, and to demonstrate that a picture is by such or such a master, it is possible and very easy to get convinced and to demonstrate that it is *not.*

And thus I ask, with this photograph before me, how it was possible, even for a moment, to ascribe to Leonardo a picture that belongs manifestly to a much later date, and to a mediocre imitator: how it was possible to think that the divine master could have painted that face (which is only Leonardesque in the stereotyped mask of his followers), could have drawn those round eyes and that stumpy left hand, or should have found it necessary to copy himself, giving to the body and the hands the same disposition as that of the *Gioconda.* I ask how one could possibly think that he—the master of all aristocratic nobleness and of all the most refined elegance—should have resorted to the baroque device of the bunches of porcelain-like flowers around the woman's body; and that this fixed, cold, soulless look should have been stated by the brush of Leonardo — the same Leonardo who has revealed to us the highest and the most complex expression of feminine psychology in the beaming eyes of Monna Lisa, in which the light of worlds seems to be reflected.

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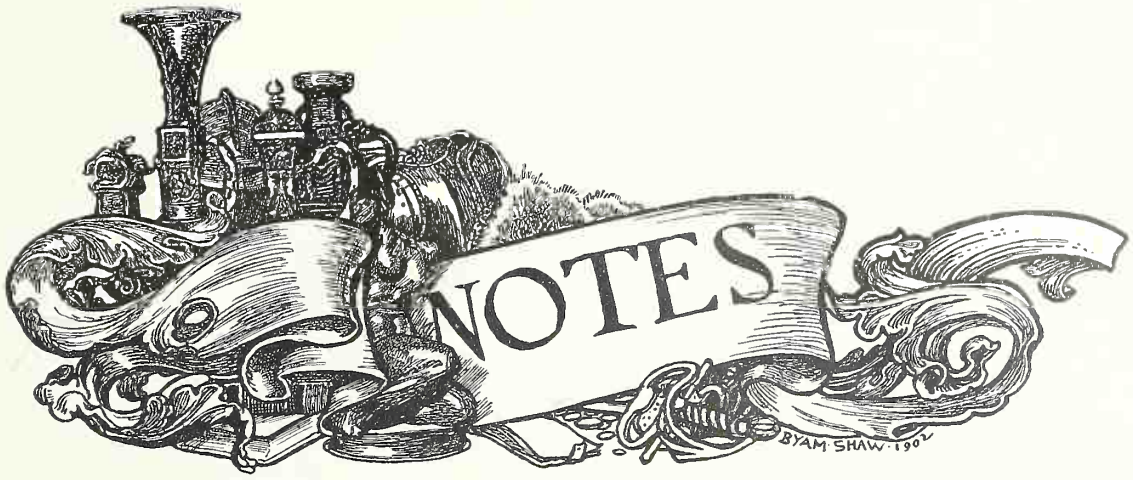
LA COMTESSE DE LIEVEN



THE Istituto Italiano di Arti Grafiche at Bergamo is publishing a series of monographs which promises to be exceedingly interesting. A great merit of these monographs is that they generally draw attention to artists whose lives and works have not yet been synthetically treated. Indeed, with the exception of the two volumes on *Giorgione* and *Botticelli*, by Ugo Monneret de Villard and A. J. Rusconi respectively, which must be considered as light digressions on two Renaissance masters, which cannot add anything to our knowledge on this subject, all the other books of the series have reconstructed artistic personalities that have hitherto not been completely known.

An Important Series of Art Monographs

Criticism has already been occupied with the first volume of the series, devoted by Count Malaguzzi Valeri to Amadeo, which throws brilliant light not only on the Mantegazza and Solario families, but on the whole Lombard sculpture of the Renaissance.

Less organic and original is the volume on *Sebastiano del Piombo*, by Bernardini, issued almost at the same time as Dr. D'Achiardi's book on the same subject. The author has relied too much upon the somewhat antiquated work of Crowe and Cavalcaselle, and has not always made use of more recently published documents. Yet the book is a useful contribution to the knowledge of works jealously hidden in private collections, of which all traces had been lost, and should, if only for that reason, be warmly recommended to all who are interested in the weighty figure of the artist who, first a strict Venetian, was subsequently attracted into the Michelangelesque orbit.

CORONATION OF THE VIRGIN BY GENTILE DA FABRIANO
HEUGEL COLLECTION, PARIS

But the two best volumes are doubtless Toesca's *Masolino de Panicale* and Colasanti's *Gentile da Fabriano*. Few questions have excited students more than those which bear upon the origin of Masolino's art and its contact with Masaccio's. Toesca approaches the problem with new research, and devotes minute study to all the Tuscan artist's work, especially to the frescoes at Castiglione Olona, near Varese, and of S. Clementi, which constitute the real problem of Masolino and Masaccio, between whose art he differentiates in a clever and persuasive manner.

In the latest volume of the series, dealing with the life of Gentile da Fabriano, Colasanti

takes such careful note of all that has already been written on the subject, that his bibliography may be said to be complete. But, in quoting the views of others, Colasanti subjects them to severe reasoning, confronting them with documents, correcting dates, and arriving at new conclusions, which are invariably methodical and impartial. To the known documents he adds one which allows us to fix the great painter's death between September 1st and October 13th of 1423.

What were the forerunners of Gentile's art? In trying to solve this question, Colasanti applies himself to an investigation of the traditions of Fabrianese painting in the second half of the fourteenth century. Thus, having recorded the true personality of Allegretto Nuzi, as against the hasty and erroneous conclusions of Suida, and having traced the figure of Francescuccio Ghissi, the author, by means of subtle analysis, throws light upon the highly poetic art which flourished along the wooded back of the Central Apennines. Strange links connect this art with that which flourished contemporaneously at Cologne, in Lombardy, at the court of the Dukes of Berry, and in all Central Europe, and Colasanti observes and explains, better than has ever been done before, the common characteristics of this style, which seems to reflect the same naturalism of the frescoes in the Chapel of S. Nicola in Tolentino, the paintings of the Chapel of S. Antonio in the Pieve Settempedana, near Camerino, and the works of Lorenzo il Vecchio da Sanseverino and Ottaviano Nelli.

Educated by such teaching, Gentile soon found his own way and became the chief representative of that transition style, which is not yet quite free from late Gothic mannerism, but is already illuminated by the light of the new spring. But this point was only to be reached through the slow series of experiments and efforts explained by Colasanti, who follows the evolution of that complex personality, building, upon a basis of documentary evidence, dated pictures, and stylistic comparisons, the chronology of his works, from the ancona at the Brera, the earliest preserved sign of his activity, to the admirable fresco at Orvieto Cathedral, which marks the highest development of the master's style.

Colasanti publishes in his volume an unknown picture by the great master, one of the most important works of his brush: a *Coronation of the Virgin*, which, to judge from the execution, should be dated 1423-25, the period of the *Adoration of the Magi*, and of the Quaratesi poliptych. By the publisher's courtesy, we are enabled to reproduce this beautiful picture, an admirable vision of rich colour and light, in which the figures seem to move in a golden atmosphere.

In his last chapter Colasanti deals with Gentile's influence, and, after having tried to establish the Michele Ongara mentioned in a document of 1423 as one of his pupils, he follows the traces of the master's teaching in the Marshes, the Abruzzi, in Tuscany, Umbria, and Venice, drawing attention to a large number of works scattered in remote and unknown little churches and in private galleries.

Our Plates

Adriaen Van Ostade, the master of scenes of rustic life in Holland, is represented by several little pictures in the Rodolphe Kann Collection, and amongst them the one reproduced as our frontispiece shows the artist in his most favourable aspect. The pupil of Frans Hals, it was only under the influence of Rembrandt's works that Ostade's originality was fully developed. To this influence he owes the warm tonality, the light and fluid handling with the transparent browns in the shadow, the profound harmony of colour, the chiaroscuro, and above all, the expression of quiet well-being, of contented, serene life, even in humble conditions, common to most pictures of this period.

The picture reproduced, which is signed below on the right A. V. Ostade, at one time figured in the Manfrin Collection, Venice, and that of Baron de Beurnonville, Paris.

Henry Meyer, the engraver of our colour-print, *Psyche*, was one of the most successful exponents of the stipple method popularised by Bartolozzi, whose pupil he was, and as a consequence his prints in this manner, more especially his portraits, are keenly sought for.

Meyer was a nephew of Hoppner, and some of his finest achievements are his plates after his uncle's portraits. He practised in mezzotint as well as stipple, and worked for a time for Alderman Boydell.

Psyche and *Hebe* are perhaps his two best prints after Hoppner, the first being a portrait of the Hon. Mrs. Paget and the other representing the beautiful Mrs. Jerningham.

Our colour-plate, *Madame Victoire*, after the painting by Nattier, is another of the many fine portraits by this painter at Versailles, and makes a fitting pendant to the portrait of her sister Louise, reproduced in our last number. There are other portraits of this comely daughter of Louis XV. at Versailles, notably one by Madame Labille-Guiard, who also painted portraits of her sisters Elizabeth and Adelaide.

William Bromley, whose portrait after Lawrence of the Comtesse de Lieven we reproduce, was one of the most prolific engravers of the first half of the last century.

A Portrait By N. Maes

By the courtesy of Messrs. Dowdeswell we are enabled to reproduce the portrait by Nicolaas Maes which realized a record price at Messrs. Christie's rooms last February. This masterly portrait, which measures 45 in. by 35 in., is signed and dated 1669, and is of especial interest on account of the fact that it was painted in the master's transitional period. Nevertheless, it possesses all the charm of technique and the glowing Rembrandtesque colour which were the characteristics of his early manner. Dr. Martin, of the Hague, recognises this picture as the pendant to the portrait of an old man in the Mauritshuis. This is probably the same old lady who sat to Rembrandt for the portrait in the National Gallery (No. 1675), and the picture is undoubtedly the finest known portrait by Nicolaas Maes.

Rare Book Catalogue

A CATALOGUE of great interest to collectors is that just issued by Messrs. E. Parsons & Sons, Brompton Road, in which is contained many fine works on architecture, furniture, ceramics, silver ware and lives of painters; specimens of old bookbindings; sporting and other books with coloured plates; French illustrated books of the eighteenth century; and a valuable collection of original drawings comprising fine examples of William Blake, Boucher, Lancret, Cosway, Downman, Gainsborough, Sir Thomas Lawrence, etc., etc.

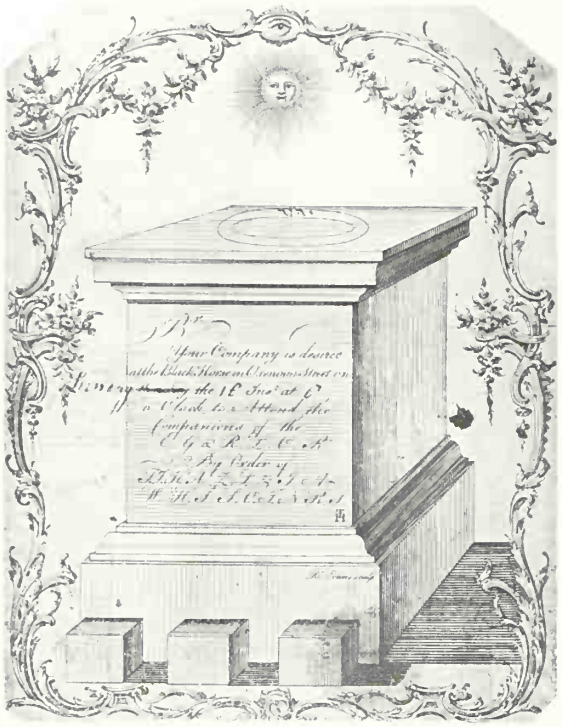
The Wedgwood Museum at Etruria

THIS interesting collection of original designs, by Flaxman and others; a large series of experimental "trials," pattern models, designs, etc., made or used by Josiah Wedgwood, is now complete,

and certain alterations for improved lighting, etc., being finished. The catalogue, with 110 illustrations and facsimiles, by Mr. F. Rathbone, is now ready for delivery. Her Majesty the Queen has graciously accepted the first copy printed.

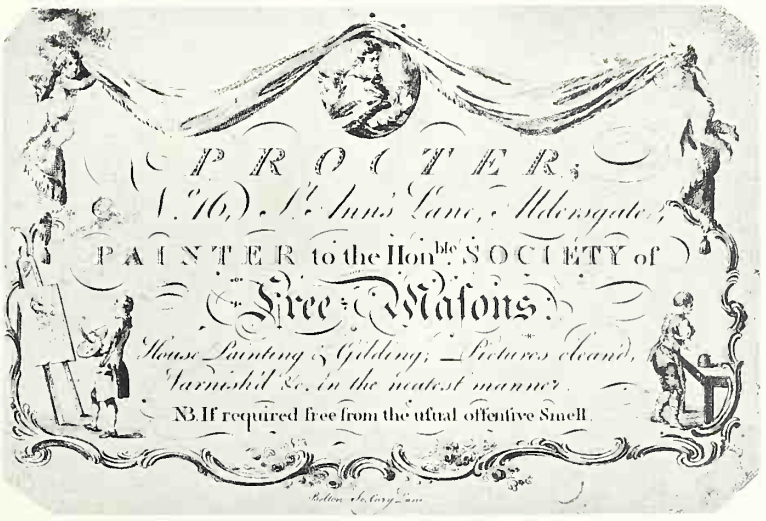
Masonic Prints of the 18th Century

In a recent number of THE CONNOISSEUR MAGAZINE I described an important series of Masonic engravings, constituting a list of "The Regular York Lodges of Free and Accepted Antient Masons," and dated 1753. Thanks to the help of Mr. W. J. Hughan I was able to identity the engraver, "Brother Evans"—a craftsman, by this evidence, of no mean skill, but, so far, unknown to the biographers. Mr. H. Sadler, however, discovered him to have been a certain Jeremiah Evans, who dwelt at the "Blue Last," Bear Street, Leicester Fields, and who, in this year 1753, was Senior Warden of Lodge No. 12 of the above order, meeting at the "Carlisle Arms," Queen Street, Soho. And it is now possible to add, in some small measure, to the list of his work. The first of the prints now reproduced is an invitation card, which unfortunately has no date, although "Monday" has been altered in ink to Sunday, and the day of the month filled in. The inscription, as corrected, reads thus: "Br. ——. Your Company is desired at the Black Horse in Oxendon Street on Sunday the 16th Inst. at 6 o'Clock to Attend the Companions of the E.G. & R.L.C.R. By Order of P.T.H.A.Z.L. & I.A.-W.H.S.S.O.I.N.R.S." This is followed by a monogram T. H., and the words: "Br. Evans sculp." What the meaning may be of this mystic array of initials some one versed in the old lore of Masonry may be able to say. But the ornament within which the whole is placed gives decided artistic interest to the composition, especially in relation to the prints already referred to. The original of the illustration is somewhat stained and cut; as it stands it is $7\frac{1}{8}$ in. by $5\frac{1}{2}$ in. in size. It has been folded for delivery, and is addressed on the back, "To — Everingham." This may give a clue to the precise identification of the print. It may be worth pointing out that a hosier and glover, with this unusual name, carried on his business, perhaps a little later, at 374, Oxford Street. His trade card has, however, no Masonic symbols, and was engraved by "Welch, 2, Lamb's Conduit Street."


Br.
Your Company is desired
at the Black Horse in Oxendon Street on
Sunday the 16th Inst. at 6
o'Clock to Attend the
Companions of the
E. & R. L. C. R.
By Order of
P. T. H. A. Z. L. & I. A.-
W. H. S. S. O. I. N. R. S.

No. I.—MASONIC INVITATION CARD

No. II.—MASONIC PRINT


PROCTER,
No. 16, St. Ann's Lane, Aldersgate,
PAINTER to the Hon^ble. SOCIETY of
Free Masons:
House Painting & Gilding; Pictures cleand,
Varnish'd &c. in the neatest manner.
N.B. If required free from the usual offentive Smell.

No. III.—MASONIC PRINT

The second illustration to this note is an anonymous ornament, evidently relating to a business house or inn called "The Greyhound," with a well-designed border and series of Masonic emblems. There are certain *minutiæ* of workmanship in this print which incline me to suggest that it also may have been engraved by Jeremiah Evans; but the points are not definite enough for more than a suggestion. The lettering, whatever it may have been, has been cut away from the otherwise excellent impression before me. Possibly some collector may possess a complete example.

The third example gives us the name and address of no less a person than the "Painter to the Hon^ble. Society of Free Masons"—Mr. Procter, of 16, St. Ann's Lane, Aldersgate. He combined house-painting with picture-cleaning, and the design suggests that he may even have been willing, at a pinch, to undertake the high vocation of the artist. His card was engraved by Bolton, Cory Lane.—EDWARD F. STRANGE.

ANTIQUE SILVER, IN THE COLLECTION OF THE REV. G. WHARTON, M.A., OF S. PETER'S COLLEGE, RADLEY

In centre a large repoussé tankard with hall-mark of Charles I., a pair of Queen Anne candlesticks, with a pair of old French candlesticks at back. On extreme right a fine George II. cup, and on extreme left a silver-gilt Queen Anne cup; also a smaller Queen Anne cup and a George II. jug, with a pair of George II. caddies, and in front a very interesting pair of Elizabethan silver-gilt cruets for Holy Communion—one marked A, and the other with V, referring to the water and wine for mixed chalice.

Bristol Corporation Plate

To the Editor of THE CONNOISSEUR MAGAZINE.

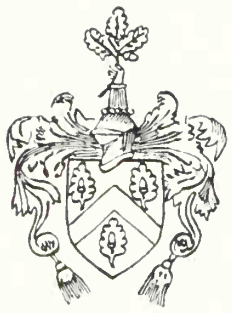
SIR,—Amongst the interesting illustrations of the Corporation plate of the City of Bristol, which appear on page 156 of this month's number of THE CONNOISSEUR MAGAZINE, there is a representation of a Monteith bowl, on which the following inscription is engraved :—

"The guift of Mr George Smyther"——"Exchanged in ye year 1709."

On seeing this I felt sure that the name Smyther (*sic*) was either a clerical error or a mistake in the inscription, and I accordingly wrote to the municipal authorities of the City of Bristol, who most courteously searched their records for me, and sent me extracts from them, which, I think, it will be admitted amply prove that I was right.

In the Will of George Smythes, Alderman of London, made in the year 1614, proved 1615, and preserved at Somerset House under the reference number "67 Rudd," the following occurs :—

"*Item.* I give and bequeath to the City of Bristoll one guilt cup of the value of twenty pounds."



ARMS OF GEORGE SMYTHES, OF WIKE COURT, NEAR BRISTOL

This extract, with many others from the Will, I have amongst my family papers, the testator being an ancestor of mine ; and hence I formed the conclusion that the original cup, which the Monteith bowl of 1709 represents, was given by George Smyth*es*, not Smyth*er*. This view the following extracts kindly sent me by the City Treasurer of Bristol fully confirm—

Extracts from the Minutes of the Bristol Common Council, 20th January, 1708.

"Itt is thought fitt that Mr George Smythies, Aldn of London guift to this City (1615) being a large Cupp and Cover wt 66 ounces be exchanged for a Monteath and yt 20 ounces be added."

"A Monteth in weight one hundred and five ounces seaven pennyweights exchanged for a Cupp and Cover weight sixty six ounces, being the guift of Mr George Smithies to wh is added 39 ounces and seaven pennyweights att the City Charges."

It would be foolish, as it would be profitless, to criticise now the action of the Bristol City Fathers of two hundred years ago ; but it is impossible to repress a sigh of regret that such an extremely valuable piece of plate as a cup with cover weighing 66 ounces of the year 1615 has been lost to the City of Bristol through the doubtless well-intentioned, but mistaken action of its former representatives. It has, however, occurred to me that it is just possible the cup may still be in existence and traceable, for the records do not state that it was melted down, but only exchanged, and in all probability the arms of George Smythes were engraved on the original cup, though the City arms only appear on the Monteith. In case this should have been so, I give the arms, the original exemplification of which, with the grant of crest (dated 1603), is still in possession of the family : Argent a chevron azure between three oak leaves, vert on each an acorn, or. Crest : a demi-arm azure and hand proper holding a branch of oak leaves with acorns or, set on a wreath of the colours.

I am, Sir, your obedient servant,

R. H. RAYMOND SMYTHIES (Major).

Army and Navy Club,

30th March, 1909.

Since writing this letter, Major Smythies has received the following communication from the City Treasurer of Bristol :—

"I propose (when properly authorised) to have the name on the Monteith changed from Smyther to Smythes. It will then agree with the name of the George Smythes who left the Cup and Cover by will to the City in 1615. And I shall be glad to know that this will meet with your approval."

Books Received

The National Gallery, Parts IX. and X., by P. G. Konody, M. W. Brockwell, and F. W. Lippmann, 1s. net ; *The National Gallery*, Vol. I., by P. G. Konody, M. W. Brockwell, and F. W. Lippmann, 10s. 6d. net ; *Holbein*, by S. L. Bensusan, 1s. 6d. net ; *Burne-Jones*, by A. Lys Baldry, 1s. 6d. net ; *Master Painters of Britain*, by Gleeson White, 5s. net ; *Beautiful Flowers, and How to Grow Them*, Parts VII. to XI., by Horace J. and Walter P. Wright, 1s. net each. (T. C. & E. C. Jack.)

William Blake, by Basil de Selincourt, 7s. 6d. net. ; *A History of Art*, Vol. II., The Middle Ages, by Dr. G. Carotti, 5s. net. (Duckworth & Co.)

Index to "Book-Prices Current," 1897 to 1906, by William Jaggard, £2 2s. net. (Elliot Stock.)

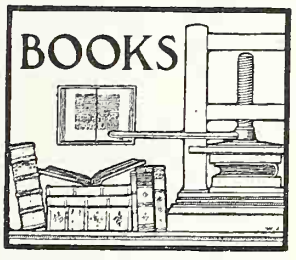
Notes from Sotheby's, by Frank Karslake, £1 5s. (Karslake and Co.)

The Book Monthly, April, 1909, 6d. net. (Simpkin, Marshall and Co.)

The Reliquary, April, 1909, edited by Rev. J. Charles Cox, 2s. 6d. (Bemrose & Sons Ltd.)

Ceramiche Orvietane Dei Secoli XIII. & XIV., by Alessandro Imbert. (Forzani & Co., Rome.)

THE sale of books and manuscripts held by Messrs. Sotheby on the 2nd and 3rd of March afforded an excellent opportunity for collectors to acquire some really good works at a small cost, but was otherwise of little interest, and the same may be said of Messrs. Hodgson's sale of March 2nd and two following days, though that was distinctly the better of the two. The catalogue contained *inter alia* a number of *Editions de Luxe* of standard and well-known works, and as some curiosity is often manifested to know the degree of estimation in which they are at present held, we give a full list of them with the prices realised. They were as follows:—*Lord Lytton's Novels*, 32 vols., 8vo, £7 7s. (cl. with white labels); *George Meredith's Works*, 32 vols., 8vo, 1896-8, £14 10s. (cl.); *Walter Pater's Works* and the *Essays from the Guardian*, 9 vols., 8vo, 1900-1, £10 10s. (art cl.); *Lord Tennyson's Works*, with Life by his son, 12 vols., 8vo, 1898-9, £5 2s. 6d. (art cl.); *Charles Lamb's Works*, with Life and Essays, edited by Canon Ainger, 12 vols., 8vo, 1899-1900, £5 15s. (art cl.); *Edward Fitzgerald's Works*, 7 vols., 8vo, 1902-3, £1 12s. (art cl.); and *Charles Kingsley's Works*, 19 vols., 8vo, 1901-3, £6 (art cl.). These books made a good show, and the prices realised for them disclose in a very remarkable manner the extent of the popularity enjoyed by each of these authors at the present time. Regard being had to the number of volumes in the set, Lord Lytton is at the bottom of the list, and this is true to fact, though perhaps only temporarily so. Lord Lytton's novels are not now read as they used to be—they are too stilted and sentimental to suit the present age, and even the original editions have greatly fallen in value, as the booksellers declare.



On March 10th Mr. J. C. Stevens held one of those sales of Natural History Books for which his firm has for many years been justly celebrated. Works of this class appeal only to a comparative few, but the demand for them has always existed within a limited circle, and will, no doubt, continue to do so, irrespective of the decrees of fashion, for they are, for the most part, technical works which collectors of Natural History specimens cannot afford to be without. The prices realised at this sale were, as is usual in the King Street rooms, good. Barrett's *Lepidoptera of the British Islands*, complete in 11 vols., 8vo, 1892-1907, sold for £22 (7 vols. in hf. mor., the rest in parts); Herrich-Schäffer's *Bearbeitung der Schmetterlinge von Europa*, 6 vols., 8vo, 1843-56, from the Christoph library, £26 (cl.); Salvin and Godman's *Aves*, 4 vols., 8vo, 1879-1904, £8 15s. (unbd.); Moore's *Lepidoptera of Ceylon*, 3 vols., 4to, 1880-7, £12 (hf. mor.); the new issue of Curtis's *British Entomology*, 16 vols., £11 (cl.); Cameron's *Phytophagous Hymenoptera*, 3 vols., 8vo, £6 6s. (hf. mor.); and many other volumes of Biologia Centrali-Americana, including Distant & Champion's *Rhynchota, Hemiptera-Heteroptera*, 2 vols., 1880-1901, £6 12s. 6d. (hf. mor.); Cameron and Forel's *Hymenoptera*, 3 vols., 1883-1900, £6 6s. (hf. mor.); and *Diptera*, by Osten-Sacken and others, 3 vols., 1886-1903, £7 10s. (unbd.).

From the point of view of the all-round bookman as well as from that of the collector of rare editions, there was really very little opportunity for acquiring anything of importance till the middle of the month was reached. On the 11th and following day it is true that Messrs. Puttick & Simpson sold a few good books, among them Miss Burney's *Evelina*, with coloured plates by Heath, 1821-2, 8vo, £16 16s. (mor. ex.); and Calef's *More Wonders of the Invisible World display'd*, small 4to, 1700, £12 (orig. cf.); but speaking generally, hardly anything of interest is noticeable till Sotheby's commenced in earnest on the 16th and 17th of March, continuing practically *de die in diem* to the end of the month, when the second portion of the library of the late Lord Amherst of Hackney came to the hammer. This sale of the 16th and 17th, which realised a total sum of £1,735, was remarkable from a dual aspect; the catalogue contained a short descriptive account of an extensive collection of Oriental manuscripts and printed books, mostly Persian, and an unusually lengthy series of tracts by Martin Luther, in German Gothic letter, with fine woodcut borders by Holbein, Lucas Cranach, Burgkmaier, and other old masters. The Oriental works were nearly all sold two or more at a time, and the prices realised were not high, so that it is hardly

BURLINGAME PUBLIC LIB.

necessary to say anything about them, especially as they could not be described with sufficient clearness in a small space. The Luther Tracts, with two exceptions, sold for insignificant sums, varying from 5s. to two guineas each. These two were the *Disputatio pro Declaratione virtutis Indulgentiarum*, a pamphlet of four leaves, printed in 1517, 4to, £21 10s.; and *Eyn geystlich edles Buchleynn; von rechter underscheyd und Vorstand*, a pamphlet of fourteen leaves, printed at Wittenberg in 1516, £21. This seems to have been Luther's first published work, while the *Disputatio*, directed principally against the Dominican monk Tetzel, who had come to Wittenberg selling pardons and releases from purgatory, in accordance with the indulgence issued by Pope Leo X., was probably his second.

Among other works disposed of at this sale was a very fine copy of Blake's *Songs of Innocence and of Experience*, the text and illustrations engraved together and coloured by the author, 1789, 8vo, £166 (orig. cf., covered with small stars). This important work is, of course, engraved throughout, and invariably brings a high price. A copy sold on December 3rd, 1906, for £107, and the one belonging to the Earl of Crewe for as much as £300 in March, 1903. That, however, was of exceptional interest, as it had 54 plates, all coloured by Blake himself, within outer frames of fanciful designs. It is also necessary to mention three "Trial" books printed solely for Tennyson's personal use—*The Falcon*, 1879, *The Cup*, 1881, and *The Promise of May*, 1882, each in its original wrappers. The amount realised for the three was £60, little enough, for *The Cup* has sold for as much as £46, and *The Falcon* for £52, though that was ten years ago, and other copies seem to have been unearthed since then. So also the following should be noted:—Nolhac's *Les Femmes de Versailles*, a series of 32 large coloured portraits on Japanese vellum paper, with text, one of 100 numbered copies, Goupil et Cie, folio, £81; a fine set of Blaeu's *Le Grand Atlas*, 12 vols., on large paper, 1667, folio, the maps and details of costumes beautifully coloured, and all the arms heraldically emblazoned, £46 (mor. ex.); the Marquis of Winchester's *The Lord Marques Idleness*, 1587, a fine copy in morocco extra, £5 10s.; *The Sporting Magazine*, vols. 34 to 82 (vols. 43 and 75 missing), 1809-33, 8vo, £19 5s. (hf. cf.); Rudyard Kipling's *Echoes*, one of the scarcest of his writings, privately circulated when the author was a young man on the staff of the *Civil and Military Gazette* (1884), 8vo, £5 7s. 6d. (wrappers); John Ford's *The Ladies' Triall*, 1639, 4to, £6 15s. (mor. ex.); Bateman's *Orchidaceæ of Mexico*, 1837-43, folio, £10 (hf. mor.); and the first edition of the standard Welsh Bible, printed at Llundain (*i.e.*, London) in 1620, folio, £20 (russ., some leaves defective).

Messrs. Sotheby's sale of March 18th and 19th contained some very important books and manuscripts. The first edition of Walton's *Compleat Angler*, 1653, measuring about 5½ in. in height, realised £1,085, a high but not a record price, as Mr. Van Antwerp's copy in the original sheep went for £1,290 two years ago. This one was described as being in the original calf. *Shakespeare's Poems*, 1640, wanting the second title, but with the portrait, made £310 (orig. cf.); and Dean Swift's own copy of the *Miscellanies in Prose and Verse*, 3 vols., 1727, and the third volume of *Miscellanies*, making together 4 vols., 1727-32, £117 (old cf.). These books contained hundreds of MS. corrections, as well as an original four-line stanza, somewhat characteristic of the irreverend author referred to. They ran as follows:—

> "He caught me one morning correcting (?) his wife,
> But he maul'd me I neer was so mauled in my life,
> So I took to the road and what's very odd
> The first man I robb'd was a Parson by G——."

We always thought that Swift was of a somewhat romantic disposition, and now feel sure of it. At this sale also a "Horn book" of the time of Queen Anne sold for £41, but it was of unusually good quality in a frame of silver. Ordinary examples of these Horn books, once so common, and now so difficult to meet with, do not realise more, as a rule, than about £15. Of more interest and importance in every respect was the so-called *Pearl Bible*, printed by John Field in 1653, and supposed to have belonged at one time to John Bunyan. This memorial realised £61, and would have sold for much more had it contained an inscription or other evidence of ownership. Its pedigree can be traced to Martha Wethered, who is said to have received it from Bunyan's second wife, and in all probability that was the case, though the proof is apparently not conclusive. The following books should also be made a note of:—*Bacon's Essaies*, 1612, 8vo, £17 (orig. sheep); Mrs. Browning's *Battle of Marathon*, 1820, 8vo, £97 (contemp. cf.); an *Ordinal of Edward VI.*, printed by Grafton in 1549, £34 (unbd.); *Burns's Poems*, the first Edinburgh edition of 1787 having the asterisks filled in with the full names, in Burns's own hand, £75 (orig. cf.); *Lancelot du Lac*, 3 vols. bound in one, 1533, folio, £23 (new mor. ex.). Several fine illuminated manuscripts were also disposed of, but they cannot be properly described in a small compass. One realised £400, another £420, and a third £245. The total amount realised at this sale was £4,567 for the 305 lots in the catalogue.

We now come to the concluding portion of the magnificent library formed by the late Lord Amherst of Hackney, which Messrs. Sotheby sold on March 24th and three following days. It will be remembered that the first part realised £18,072 19s. in December last, and this with £14,519 12s. now obtained as the result of the final four days' sale, makes a grand total of £32,592 11s. To this, however, must be added £20,000 said to have been paid by Mr. Pierpont Morgan for the fifteen Caxtons which were sold privately, so that Lord Amherst's library may be said to have been disposed of for a total sum of £52,592 and some odd shillings. Large as this amount is, it is far from constituting a record—a position held at the present time by the celebrated library of William Beckford, of Fonthill, which from first to last realised as much as £89,200. The Ashburnham library realised £62,700 in 1897-8; Heber's

library, £57,500 in 1834-7; and the Sunderland library, £56,000 in 1881-3. Were any of these great collections to take concrete form again, and to be brought to Sotheby's, they would undoubtedly realise a great deal more than the amounts credited to them, so that the Amherst library, important as it was, nevertheless occupies a subordinate position in the memory. It will long be regarded, however, as a memorial of a true collector who brought to bear on its formation infinite patience and great knowledge and judgement.

A critical analysis of the Amherst sale would not only occupy much more space than is available, but be of little use without the catalogue to refer to. All that can be done here is to point to some of the most important books which were sold on March 24th to 27th, and to add, here and there, such comments as may be necessary. The exceedingly rare first edition of the *Imitatio Christi*, printed at Augsburg by Gunther Zainer, without date (but 1471), in small folio, is the first work on the list to attract notice. This realised £200 (modern mor.), while the first edition of the *De Divinis Institutionibus*, of Lactantius, printed by Sweynheym and Pannartz in 1465, folio, made £350. This is noticeable as being the first book printed in Italy, and the second book for which Greek type was cast. It was bound in morocco super extra, by F. Bedford, and is said to be the last piece of work undertaken by him. The second edition of the same work, printed three years later by the same craftsman, sold for £115 (old russ.). The copy of *Queen Elizabeth's Prayer-Book and Psalms* of 1571, which realised £140 at the Earl of Crawford's sale in 1889, now made £220 (orig. cf.); and the second issue of the first *Prayer Book of Edward VI.*, printed by Whitchurch in March, 1549, £102. The original edition of Marbeck's *Book of Common Praier Noted*, R. Grafton, 1550, small 4to, is a very scarce and interesting book, and for this £140 was obtained (modern mor.); *John Knox's Liturgy* of 1556, equally important, realised £102 (velvet, with gold clasps); *King Henry VIIIth's Primer* of 1533, printed by Kerver at Paris "att the expenses of Johan Growte boke seller yn london," 12mo, £140 (new mor.); an *Ordinal of Edward VI.*, R. Grafton, 1549, sm. 4to, King Edward's own copy with the royal arms, £205 (orig. cf.); and the *Psalterium Henrici Septimi*, printed at London by William Facques in February, 1504, £167 (old Harleian mor.). Books of this class, though exceedingly important, are more of antiquarian than literary interest.

More noticeable from a general standpoint is the scarce first edition of Richard de Bury's *Philobiblon*, 1473, small 4to, for which £150 was paid (modern mor.). The second edition of 1483, for which £50 was obtained, is scarcer, but not so valuable. There were three Shakespeariana in this sale — the first edition of *A Midsomer Night's Dreame*, printed by James Roberts in 1600, 4to, £65 (new vell., defective); and two imperfect copies of the first folio, which were sold together for £800—a sum which though large was proportionately exceeded by the *Speculum Humanæ Salvationis*, printed by Veldener in 1483. This was bound in modern calf, with brass clasps, and realised £475. Another extremely scarce work, the *Vieux Abridgement des Statutes*, printed about 1481 by Lettou and Machlinia, the first printers in the City of London, sold for £112 (modern vell.), while the last edition of *Tyndale's New Testament* as revised by himself, made £250 (mor., antique). This was printed on yellow paper by Martin Emperour at Antwerp in 1534-5, and so far as is known is unique. It must not be supposed from this recital that Lord Amherst's library consisted entirely of extremely expensive books beyond the reach of the vast majority of collectors. There were books of every degree of rarity, though all alike seem to have brought their full value; if indeed any narrow limit can be placed on the prices collectors are prepared to pay for books which appeal to them. That these prices are advancing by leaps and bounds is only too evident, for Lord Amherst made many notable purchases which, in these days, are accounted extraordinary bargains, so greatly has the value of many of his books increased.

For instance, he obtained for £6 at the sale of the "Lakelands" library in 1891 a copy of the first edition of the *Book of Common Prayer* printed in the Irish character, by John Francton in 1608. It now realised £47, while another book noticeable as having once been in the library of Diane de Poitiers was sold for £100, although the price he paid for it was but £12 12s. Lord Amherst's judgement which prompted him to buy these books and others like them was thoroughly sound, and time has proved it to be so, for on a moderate computation the result of the sale shows a profit of over £15,000. Still, strange as it may appear, it does not pay, from a mercantile standpoint, to buy books as an investment. It might do so if each transaction were regarded as final, but unfortunately the growing item of interest on the money expended has necessarily to be brought into the account. Lord Amherst was not actuated by any consideration of pecuniary profit; but many collectors are, and it is this question of interest on money expended which upsets all their calculations, and converts what is an undeniable profit on paper into an assured loss in the end.

BEYOND one sale in London and one in Edinburgh, the March picture dispersals were of very little interest. The entire stock of Messrs. Thos. Agnew & Sons' Liverpool branch was dispersed in that city by Messrs. Brown & Rose, of 11, South Castle Street, on March 15th and seven following days; no prices are available, but the fact of the sale having taken place is worth a passing reference. There were two or three lots in Messrs. Christie's miscellaneous sale on March 6th: F. D. Hardy, *The Wedding Breakfast*,

34 in. by 49 in., 1871, 110 gns.; W. Shayer, sen., *A Scene on the Sussex Coast—Morning*, 27 in. by 36 in., 72 gns.; and Albert Moore, *Hydrangeas*, 45 in. by 17 in., 100 gns.

Mr. Dowell sold at his gallery, 18, George Street, Edinburgh, on March 5th and 6th, the valuable and choice collection of oil paintings and water-colour drawings of the late Mr. John Ramsay, of Dundee and Tayport. Some high prices were realised, and in several instances "record" ones reached. Scotch artists largely predominated, but there were also some examples of the modern continental schools. The more important were as follows:—W. McTaggart, R.S.A., *Welcome to the Herring Boats*, 48 in. by 32 in., 1885, 300 gns.; *White Bay, Jura in the Distance*, 30 in. by 23 in., 1903, 170 gns.; *The Rescue*, 36 in. by 26 in., 1895, 170 gns.; *A Shingly Shore*, 30 in. by 24 in., 1903, 150 gns.; *White Bay—Mull of Cantyre*, 22 in. by 15 in., 145 gns.; *In Their Native Element*, 18 in. by 12 in., 1882, 140 gns.; *Harvest in Midlothian*, 52 in. by 35 in., 1899, 195 gns.; *Fishers at Dawn, Loch Fyne*, 42 in. by 30 in., 1883, 200 gns.; and *Midsummer Day*, 25 in. by 17 in., 1889, 160 gns. The many examples of J. L. Wingate, R.S.A., included *Quiet of Evening*, 13 in. by 17 in., 95 gns.; *Shimmering Sunshine, Arran*, 24 in. by 18 in., 100 gns.; *Summer Sunset*, 24 in. by 18 in., 110 gns.; *Sunset over a Moor*, 17 in. by 20 in., 95 gns.; *Harvest in Arran*, 20 in. by 14 in., 135 gns.; and *Veiled Moonlight*, 19 in. by 17 in., 105 gns. There were also the following: By G. Paul Chambers, R.S.A., *Rain at Sligachan, Isle of Skye*, 31 in. by 19 in., 410 gns., and *Douce Davie Deans*, 20 in. by 24 in., 275 gns.; Sam Bough, *Storm at Canty Bay*, 24 in. by 18 in., 290 gns., and a water-colour drawing by him, *Norham Fair*, 12 in. by 9 in., 1869, 64 gns.; Alexander Fraser, R.S.A., *The Burn at Dalmally*, 20 in. by 13 in., 170 gns., *Pool on the Poet's Burn, Currie*, 21 in. by 15 in., 155 gns., and *Ben Aan and Ben Venue from Loch Achray*, 18 in. by 13 in., 140 gns.; Edwin Alexander, A.R.S.A., *Jacobin and Fantail*, 17 in. by 19 in., water-colour drawing, 155 gns.; and John Phillip, *Kate Nickleby*, 16 in. by 20 in., 185 gns. Of the pictures by modern continental artists we may mention the following:—James Maris, *Sunset with Dutch Herring Boats*, 10 in. by 13 in., 510 gns., and *Canal, Amsterdam*, 24 in. by 18 in., 425 gns.; Anton Mauve, *Lifting Potatoes*, water-colour drawing, 17 in. by 12 in., 500 gns.; and Josef Israels, *Enjoying His Pipe*, 16 in. by 20 in., 225 gns. It should be mentioned that Mr. Dowell's sale catalogue contained a number of capital illustrations of the principal pictures.

On March 13th Messrs. Christie dispersed the remaining works of the late David Farquharson, A.R.A., the more important of the pictures including *The Pilchard Season*, 31 in. by 60 in., exhibited at the Royal Academy, 1907, 82 gns.; *Summer in Holland*, 45 in. by 72 in., exhibited at the Royal Academy, 1898, 70 gns.; *Early Summer*, 48 in. by 72 in., 1904, 78 gns.; *Ardlui, Loch Lomond*, 48 in. by 72 in., exhibited at the Royal Academy, 1901, 140 gns.; and *Eventide*, 47 in. by 72 in., from the Royal Academy, 1906, 110 gns. The sale of the following Saturday included a long series of drawings by Sam Palmer, which varied in price from 2 gns. to 24 gns. each.

The last sale of the month, March 27th, consisted of the choice collection of modern pictures of the late Abraham Farrar, of Leeds and Harrogate, of the late Richard Hobson, of Bromborough, Cheshire, and other properties. Mr. Farrar's pictures formed the chief feature of the day's sale, but many were sold at prices considerably below those originally paid. The more important included:—R. Ansdell, *The Rescue from the Coming Storm*, 30 in. by 54 in., exhibited at the Royal Academy, 1868, 110 gns.; Vicat Cole, *Pangbourne on the Thames*, 20 in. by 30 in., 1887, 135 gns.; T. S. Cooper, *Cattle: Evening*, cattle standing and lying down near a large pool of water, flat landscape, evening sky, 37 in. by 52 in., 1850, exhibited at the Old Masters, 1904, 285 gns.; H. W. B. Davis, *Springtime*, 31 in. by 60 in., exhibited at the Royal Academy, 1892, 150 gns., and *Evening Light*, 30 in. by 60 in., from the Royal Academy, 1878, 225 gns.; W. P. Frith and R. Ansdell, *The Gamekeeper's Daughter*, 35 in. by 27 in., 180 gns.; Peter Graham, *A Summer's Day in the Highlands*, 19 in. by 30 in., 1880, 200 gns.; J. F. Herring, sen., *The Interior of a Stable*, with a white horse, a goat, a dog, a cat, and ducks, 39 in. by 50 in., 1850, 180 gns.; J. C. Hook, *Stand Clear*, 14 in. by 27 in., exhibited at the Royal Academy, 1860, 135 gns.; J. MacWhirter, *A Highland Harvest*, 35 in. by 54 in., exhibited at the Royal Academy, 1883, 140 gns.; P. Nasmyth, *A Woody Road near Epping*, with a house on the left, peasant and donkey in the foreground, 17 in. by 23 in., 1812, 100 gns.; S. E. Waller, *Flown*, 38 in. by 56 in., 1882, 135 gns.; H. Woods, *A Venetian Chair-mender under the Loggia*, 31 in. by 18 in., exhibited at the Royal Academy, 1901, 115 gns. The works of continental artists included:—P. J. Clays, *Dutch Fishing Craft*, on panel, 21 in. by 16 in., 105 gns. Among Mr. Hobson's pictures were:—Sir A. W. Callcott, *View in Holland*, with peasant and white horse on a road by the side of a river, town in the distance, 26 in. by 37 in., 105 gns.; W. Collins, *Blackberry Gatherers*, on panel, 25 in. by 21 in., exhibited at the Royal Academy, 1814, 120 gns. (this realised 310 gns. at the Orme sale, 1895); J. Constable, *Hampstead Heath*, a sandy and wooded knoll on the right, on which are seen figures and cattle, with houses beyond, 18 in. by 25 in., exhibited at the Old Masters, 1895, 360 gns.; J. Holland, *The Piazzetta of St. Mark's, Venice*, looking across to the Santa Maria della Salute, on panel, 23 in. by 16 in., 1859, 170 gns.; Sir T. Lawrence, *Portrait of a Lady*, in red velvet dress trimmed with fur, 26 in. by 20 in., 240 gns.; E. B. Leighton, *The Foreign Bride*, 40 in. by 60 in., exhibited at the Royal Academy, 1882, 140 gns.; two by J. Linnell, sen., *Returning to the Homestead*, on panel, 16 in. by 25 in., 1829, 250 gns., and *A View in Sussex*, with a woodman and his family, 17 in. by 20 in., 1850, 320 gns. (these two realised 460 gns. and 520 gns. at the Fish and Huth sales in 1888 and 1895 respectively); W. Müller, *Carrying Hay*, showery weather, valley of

Gillingham in the distance, 24 in. by 35 in., 1843, 320 gns., and *A River Scene*, with a cottage, punt, and figures, 12 in. by 16 in., 170 gns.; and two by G. Romney, *Portrait of Mrs. Howard*, in pale blue dress trimmed with ermine, oval, 28 in. by 23 in., 200 gns., and *Portrait of Mrs. Meyrick*, in white dress and cap, blue sash, oval, 28 in. by 23 in., 100 gns. The other properties included the following pictures: — Erskine Nicol, *Donnybrook Fair*, 44 in. by 83 in., 1859, 380 gns. (this, sold by the order of the executors of the late John May Somerville, of Liverpool, realised 510 gns. at the Baird Sale in 1897); Peter Graham, *The Spate*, 19 in. by 29 in., 1872, 105 gns.; Birket Foster, *Crossing the Brook*, a view in Surrey, 39 in. by 60 in., exhibited at the Royal Academy, 1874, 120 gns.; and T. S. Cooper, *Approaching Storm, Canterbury Meadows*, two cows and six sheep in a stream, 29 in. by 42 in., 1865, 145 gns. Among the drawings were:—Birket Foster, *St. Andrews*, 23 in. by 33 in., 125 gns; and J. M. Whistler, *Venice*, 5 in. by 9 in., pastel with an autograph note on the back, 80 gns.

Miscellaneous

WITH the exception of the Cockshut sale and the sale of miscellaneous properties on the 26th, the dispersals of furniture, china, and bric-a-brac were of an unusually dull character during the month of March. In fact, seldom during the past decade has there been a season so devoid of sensation. On March 4th and 5th, for instance, when Messrs. Christie dispersed a large collection of decorative furniture and objects of art, only one lot—an Adam marble chimneypiece—attained the dignity of three figures, while the sales at the same rooms on the 11th, 12th, 18th, and 19th were of similar importance.

The Cockshut sale on the 23rd, which consisted of the choice collection of old Worcester, Chelsea, and Sèvres porcelain formed by Mr. J. Cheetham Cockshut, of Great Missenden, Bucks, was, on the other hand, of considerable importance, and the prices realised made it evident that collectors are as keen as ever upon the acquisition of fine examples of the work of England's two most noted porcelain factories. Early in the sale, for instance, a Worcester tea service of forty pieces, marked with the Dresden crossed swords in blue, made £420; a large jug, 11½ in. high, went for £215 5s.; and a diamond-shaped dish, 15 in. wide, realised £131 5s. The *clou* of the collection, however, was a pair of large hexagonal vases and covers, with the familiar scale-pattern ground painted with birds, which, after some keen bidding, went for £945. A set of three vases and covers decorated in the Oriental taste made £493 10s., and a single vase realised £120 15s. Of the Sèvres porcelain, the chief item proved to be an ecuelle, cover and stand, from the Dickins collection, which went for £241 10s.

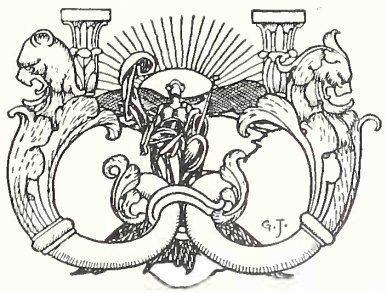
The sale on the 26th consisted of a large collection of porcelain, faïence, miniatures, tapestry, and furniture, the property of the late Fabia, Lady Stanley of Alderley, Mr. Adrian E. Hope, and others.

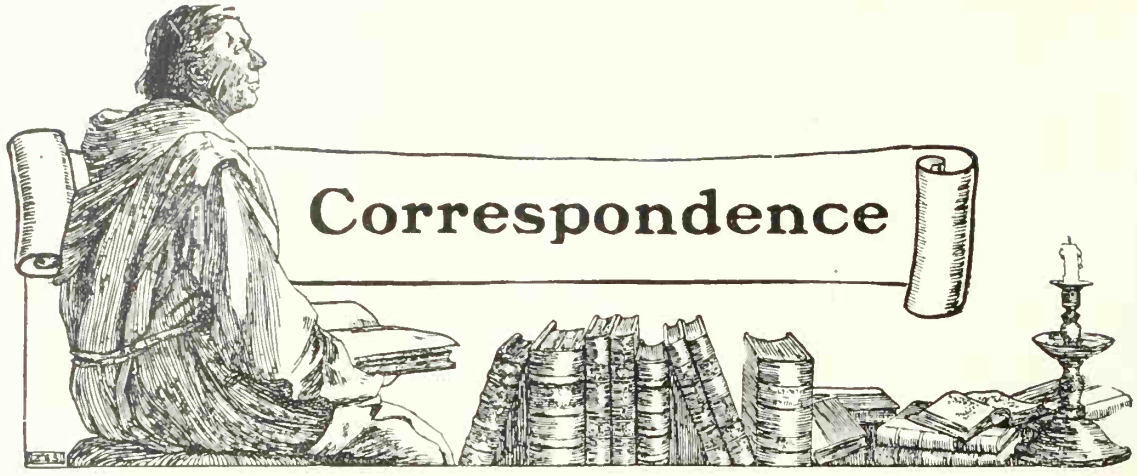
Miniatures formed the chief section of the first-named property, several of which made notable prices. One of Miss Maria Jones, by Cosway, made £420; another of the same lady, by Engleheart, went for £409 10s.; and an anonymous portrait by the same realised £341 5s.

The high price of £304 10s. was paid for a pair of old Worcester octagonal dishes; a set of three Kang-he vases made £1,207 10s.; and an old Dresden group of a harlequin and a lady realised £409 10s.

In the furniture a suite of Louis XVI. furniture of seven pieces covered with Beauvais tapestry went for £2,100, and a set of five Chippendale mahogany chairs realised £525.

At Messrs. Glendining's rooms during March, a Victoria Cross and B.S.A. Company's medal realised £45, and at Sotheby's an officer's gold medal for Chateauguay went for £128.





Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR MAGAZINE is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

***Books.*—Prayer-Book, 1674.**—A675 (Rochester).—The value of your Prayer-Book is about £1.

Blome's "Four Parts of the World," 1670.—A202 (Birmingham).—Of the eight items described in your list, the most valuable is the one named, which is worth about £2. The illustrated edition of *Don Quixote*, 1743, would not fetch more than 10s., and the small book of statutes 7s. 6d. With the exception of the *Martyrology* and the two odd volumes of *Collin's Peerage*, which are valueless, the others are worth about 5s. each.

Hume & Smollett's "History of England."—A718 (Weston-super-Mare).—There is no demand for out-of-date histories, and the thirteen volumes would not bring more than 5s.

Hogarth's "Analysis of Beauty," 1753.—A1,255 (Dublin).—So far as we can judge without seeing condition, the respective values of your three books are: Hogarth, 10s.; Fontaine's *Contes et Nouvelles*, 1772, £1; *Catalogue of Angerstein Collection*, £2.

"Martin Chuzzlewit," 1844.—A652 (York).—Yours is not the original edition, and at the most is worth about 7s. 6d.

Works of Molière and Racine.—A626 (Ivybridge).—The thirteen volumes are worth about £1. Your edition of Burns's poems is valued at 15s., and Fontaine's *Fables Choises* at 10s. The first volume of *Punch* is worth about 5s., and *Thomson's Seasons*, 1774, not more than 2s. 6d.

Buffon's "Natural History," 1797.—A782 (Hinckley).—About 5s. only would be realised for the ten volumes of this work.

"Venationes Ferarum," etc.—A629 (Cambridge).—The values of the two books you describe are: (i.) about £1 10s.; and (ii.) about 10s.

The Sketch Book of Geoffrey Crayon, 1821.—A776 (Johannesburg).—If the sketch book is in the original boards, its value is about 15s.; but if it has been half bound, it is not worth more than 6s.

"Plays and Poems of Shakespeare," 15 vols., 1832.—A522 (Putney Heath).—The value of this work is about £1 10s.; but the remaining items in your list are of very little interest or value.

***Pottery and Porcelain.*—Dresden Cup and Saucer.**—A816 (Norton-on-Tees).—The mark on your cup and saucer is the first used at the State factory at Meissen, and original pieces bearing it are so very rarely met with as to command a very big price. So many modern pieces, however, are marked similarly, that we must see your pieces before valuing them.

Vienna Ware.—A697 (Warsaw).—Our expert's replies to your various questions are as follows: (i.) Old Vienna ware has considerable value. (ii.) Many modern specimens are undated. (iii.) From 1784 to 1864 pieces were marked with the number of the year, but with the figure 1 omitted—thus 1784 would appear on a dated piece 784. The date of your specimens is probably, therefore, 1818. (iv.) If your two plates are genuine old ones, they would be worth about £25 each over here, so far as we can judge from your description.

Nantgarw.—A706 (Stratford).—The marking of Nantgarw china is the simple name NANT-GARW in small characters impressed in the ware, sometimes spelt as one word, sometimes as two, but without the hyphen (and the letters C W underneath, meaning china works). The name is occasionally painted in red in larger capitals, and sometimes it is placed in an oblong frame of a single line. The characteristics of Nantgarw paste are its translucency and its peculiar whiteness. As regards the decoration, many pieces were sold "white" from the factory, and afterwards decorated in London; and of those decorated at Nantgarw, the Billingsley rose is, of course, the most popular design. Other styles include flowers and birds, and some rather inartistic botanical designs.

BURLINGAME
PUBLIC
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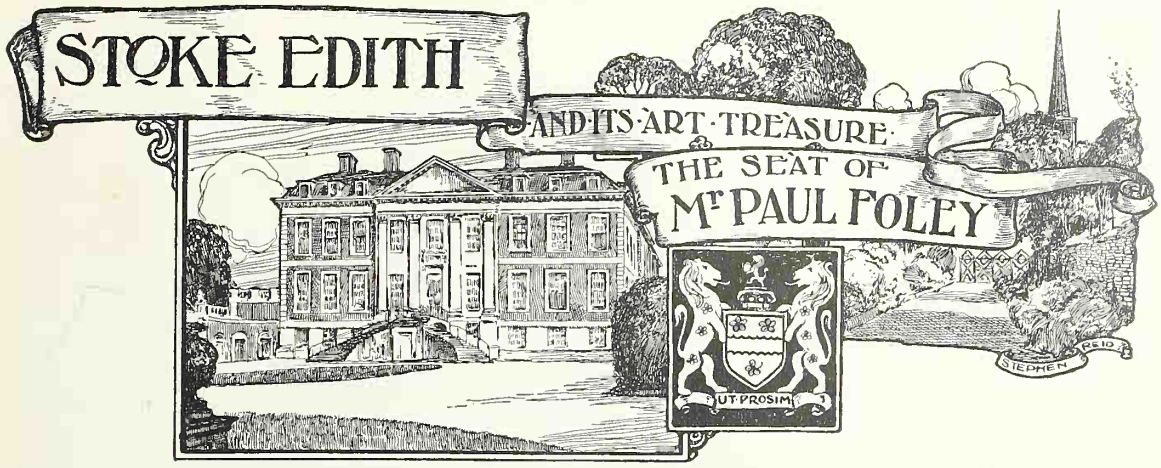
SUPPOSED PORTRAIT OF THE CHEVALIER DE GROS

BY ROGIER VAN DER WEYDEN

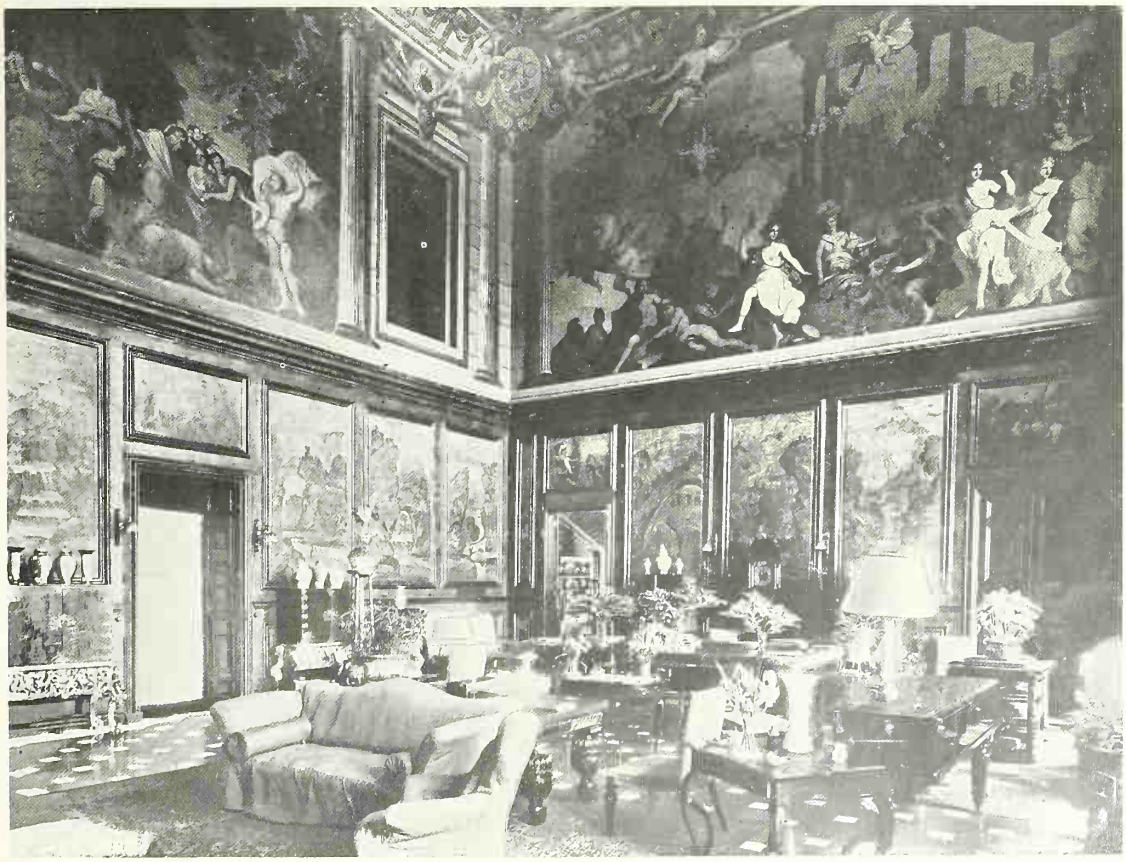
FROM THE KANN COLLECTION

In the possession of Messrs. Duveen Brothers



Part II. Written and Illustrated by Leonard Willoughby

SOME two hundred and forty years have passed since Alice Lingen, the then owner of Stoke Edith, sold her fine property to Mr. Paul Foley, the second surviving son of Mr. Thomas Foley, of Witley Court, in Worcestershire, of whose life a brief description was given in the first part of this article. Thomas Foley's second son, Paul, was also destined to play an important part in the history of England. This gentleman, in 1679, was chosen by the city of Hereford as one of its representatives, and he served in the same capacity in seven Parliaments in three successive reigns. He bore a high reputation for



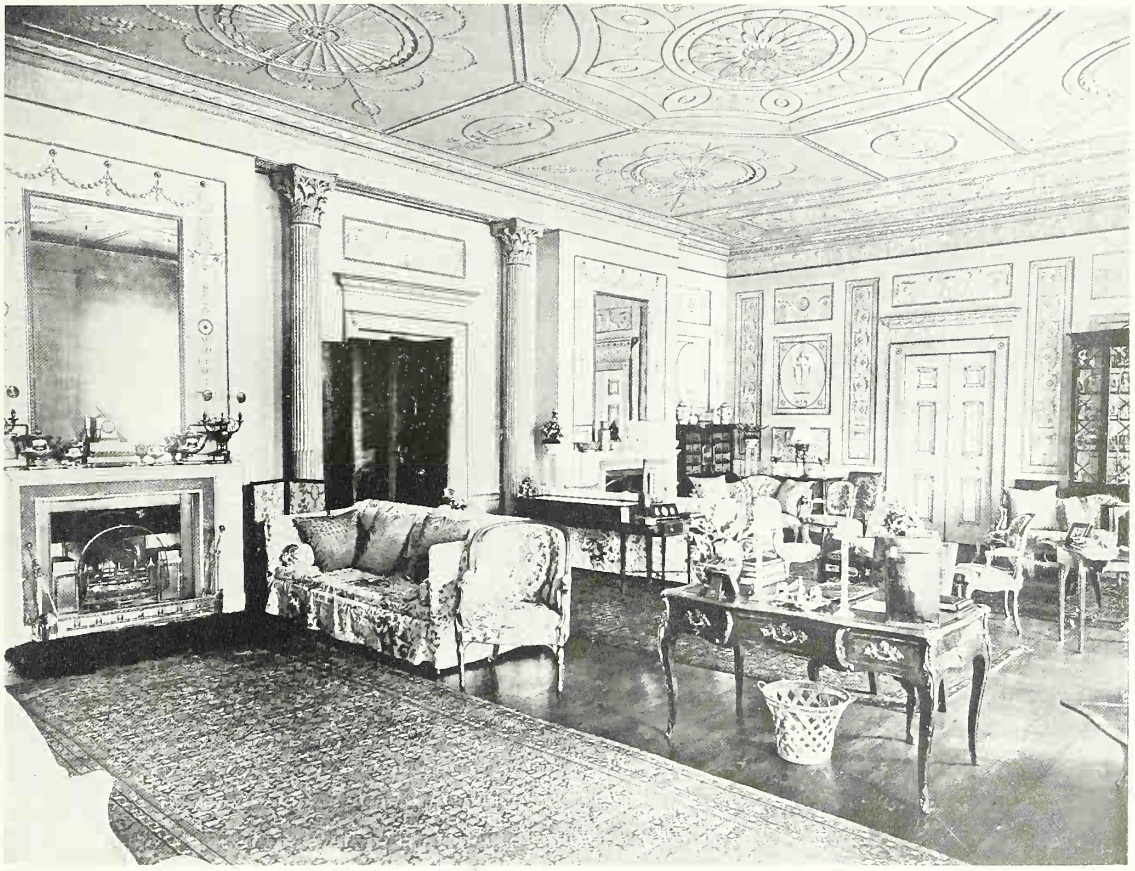
SOUTH AND WEST WALLS OF THE PAINTED HALL, DECORATED BY THORNHILL

integrity and personal piety, due, perhaps in part, to the good influence of Richard Baxter, his father's bosom friend. In politics he was a strong Tory, but was among those who insisted most strenuously upon the deposition of James II. after his flight. He was a member of the Convention Parliament, and was one of the managers of the free conference between the two Houses of Parliament, which took place in 1689, that led to the settlement of the succession. In 1690, December 26th, Foley was elected by the House of Commons one of the commissioners for stating the public accounts, and showed himself a good financier, though his opinions on certain points were singular. According to Roger North, he held that "all foreign trade was loss, and ruinous to the nation," a statement which may have meant only, that by means of foreign trade, the Crown was rendered too independent of parliamentary supplies. But his honesty and industry were conspicuous, and commended him to the House of Commons when it had to choose a Speaker in the place of the venal Sir John Trevor.

SILVER SOUP TUREEN (DATE-LETTER, 1779)

SILVER CANDLESTICKS, 1665 (IN CENTRE), PROBABLY CONVERTED FROM SALTS, AND PAIR OF EARLY EIGHTEENTH CENTURY SILVER CANDLESTICKS (AT SIDES)

An attempt was made by Wharton to impose on the House a nominee of the king, but a division taking place, Foley was elected on March 14th, 1694, and in the next Parliament, 1695, was again unanimously chosen. His conduct in the Chair, which he occupied until his death in December, 1699, was upright and impartial. His independence showed itself conspicuously in his remarks on the king's rejection of the Place Bill. Foley took part in the debates from time to time. He spoke openly against the employment of Dutch and French officers in the English Army and Navy, and steadily opposed the attainder of Sir John Fenwick in 1696.



THE ADAM SALON, STOKE EDITH

The old library at Stoke Edith contains a valuable collection of books and pamphlets, which bear out Roger North's observation that Foley was a busy student of records and had compiled a treatise which went further into the subject of precedents than either Cotton or Prynne had gone. He was not a man of extraordinary ability; but his political career was wholly free from those vices which most of the public men of his day displayed. He married Mary, daughter of Alderman Lane, of London, and by her had two sons. It was his great-grandson who was raised to the peerage in 1776 as Baron Foley of Kidderminster. The Speaker Foley died in 1699, and left Stoke Edith to his son Thomas, who married Anne, the sole heiress of Essex Knightley, Esq., of Fawsley. Since the property came to the Foley family, two at least of those who have reigned here were remarkable personages. One of these was the purchaser of the estate—the Speaker—and the other was Lady Emily Foley, to whom I alluded in the first portion of this article.

The pictures in the dining-room at Stoke Edith include portraits of Mr. and Lady Emily Foley, by W. Say and Sir Francis Grant, R.A., though there does not appear to be one of the Speaker. There is, however, a representation of him—part of the wall decoration—in the painted hall, by Thornhill. He is there depicted as being somewhat unprepossessing in appearance, with a beaky nose, a mouth curling up at the ends, and a prominent chin, cynical-looking eyes, beneath a huge wig of the period. A miniature in Mr. Foley's possession of him is more pleasing, and probably a better likeness. This miniature was

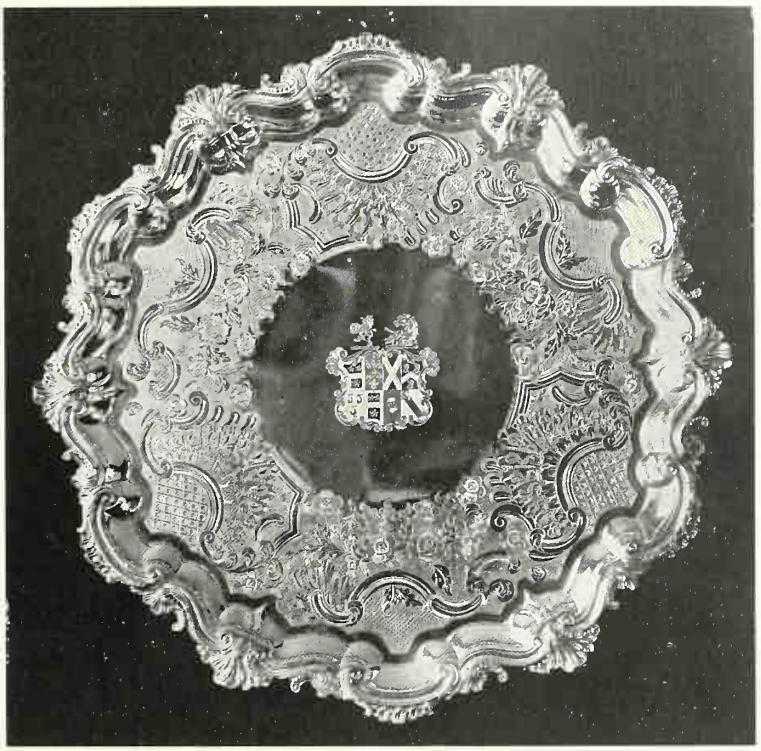
reproduced in the May issue of THE CONNOISSEUR MAGAZINE. The other pictures in Stoke Edith, which are supposed to represent various members of the family, are by unknown artists.

The most interesting objects in the house are the plate, the Oriental and other china, the fine pieces of Chippendale and lacquered furniture, the needlework and tapestry, and above all Mr. Foley's collection of County Histories and Biographies. Of the immense quantity of plate, the principal pieces are a George III. silver dinner service, which weighs 7,597 ozs., and of which the soup tureen is here illustrated. It bears the date-letter for 1779, and the arms of Foley and Hodgetts are engraved on the service. The arms of Foley are: Arg, a fesse, engrailed, between three cinquefoils, sa., all within a bordure of the last. The crest: a lion rampant, arg, holding between the fore-paws an escutcheon, charged with the arms. As regards the impaling of Hodgetts in the arms on this service, the Hon. Edward Foley, second son of the first baron, married, firstly, the Lady Anne Coventry—daughter of the beautiful Miss Gunning—from whom he was divorced. In 1790 he married Eliza Maria, daughter and heiress of John Hodgetts, Esq., of Prestwood, by Elizabeth, only daughter and heir of William Foley, and so reunited Stoke Edith and Prestwood.

SILVER-GILT CUP, PRESENTED BY WORCESTERSHIRE COUNTY CRICKET CLUB (HEIGHT, 18 IN. DATE-LETTER, 1808-9)

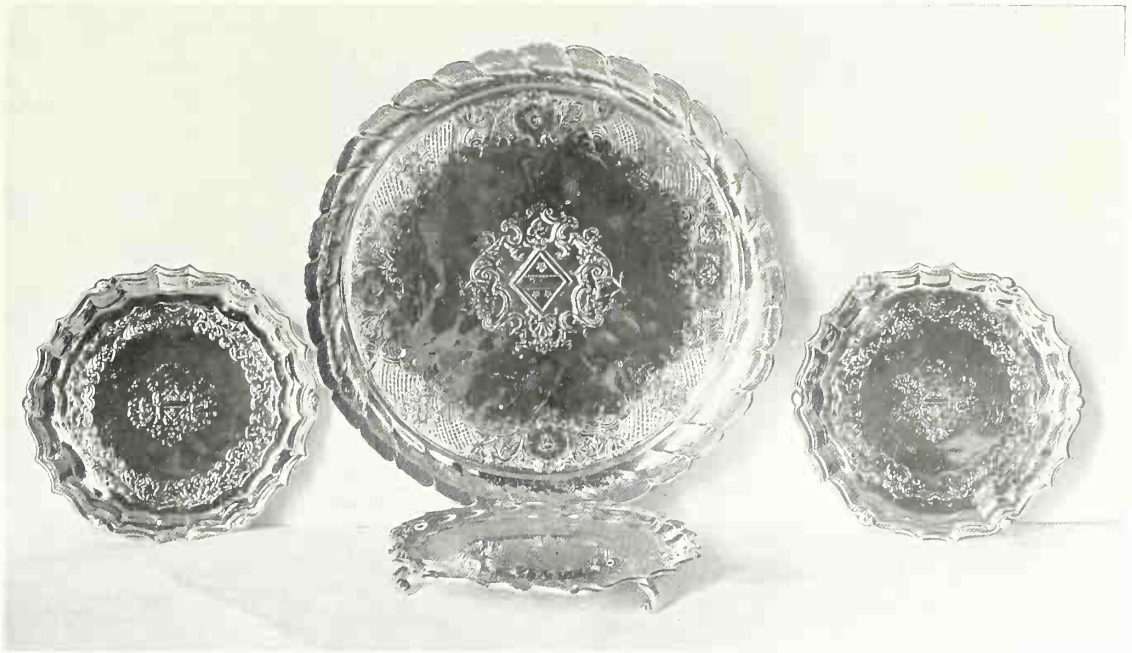
Amongst the collection are some silver candlesticks, measuring 10 in. in height and with the date-mark 1665. At some time these two candlesticks, with the negro figures kneeling, were probably shorter, and have been converted from salts. The other candlesticks here shown measure 8½ in. in height, and date from the early eighteenth century. Amongst Mr. Foley's plate are some beautiful pieces by Paul Lamerie. These consist of four salvers and a bread basket. This celebrated London silversmith, who was also a great artist, and designed his own work, flourished from 1712 to 1751. He was of French extraction, and much of his fine work was executed by his own hands, for he only kept two journeymen. His personal attention to his art, and his masterhand and the beauty of his work, made his fame, and today such of his work as is left is of great value. There is a large collection of good old cups amongst Mr. Foley's treasures, most of these being prizes won by the Hon. Edward Foley at various periods at agricultural shows.

Amongst the cups is one greatly prized by Mr. Foley. This is of silver-gilt, bearing the date-mark 1808-9, and the makers' mark $\frac{W.B.}{R.S.}$, which refers to William Burwash and Richard Sibley. This extremely handsome cup, which is 18 in. high, was presented to Mr. Foley by the Worcestershire County Cricket Club, in 1898, for his services to that club. Mr. Foley's name in connection with cricket is too well known everywhere to require any remarks of mine.



LARGE SHEFFIELD PLATE SALVER, WITH FOLEY ARMS

Facing the great double doors at the east end of the painted hall, is the door of Mrs. Foley's charming and most tastefully arranged boudoir. This small room faces east, and is furnished and decorated entirely with a view to brightness. The fireplace here, as in many of the rooms, is placed across a corner. Above it is a large painting by an Italian artist, set in a finely carved surround by Grinling Gibbons. Old china, Chippendale, Venetian mirrors, engravings, and bijouterie of the kind dear to woman's heart, all combine together with the tone of the draperies to enhance the effect of this sanctum. The painted hall is undoubtedly, as regards the rooms, the feature of the house. It is a very large and lofty apartment, lighted on the north side by two tiers of sash windows. The floor is of black and white polished marble, which is extraordinarily effective. The walls on three sides are painted, as is also the ceiling. Double doors at the east and west ends open to staircases and halls, while doors in the centre of the south wall admit to the charming salon. One



SILVER SALVERS BY PAUL LAMERIE (1718-19)

PART OF CROWN DERBY DINNER SERVICE

other door in the north-west corner opens into the billiard room. The whole of the painting on the ceiling and walls was executed by Sir James Thornhill. In design the lower portion of the walls, to a height of perhaps 15 ft. or more, represents a series of panel pictures in sepia tones. These are of rugged rocks and wild, impossible scenery, the idea being doubtless to create a contrast to the subjects painted above, which are in vivid colours. These represent the Arts and Sciences, and the Marriage of Cupid and Psyche. Over the fireplace, on the chimney breast, is the figure of Justice, while on either side the walls are made to appear as though they were the balcony and colonnade of some great building. The perspective of this is wonderfully executed. Standing by this imaginary balcony are two figures, one being the Speaker Foley, and the other Sir James Thornhill, the artist; there is also a servant and a small dog. The effect of these two figures looking down into the hall is very curious, and, in fact, the whole conception of painting these great walls all round as they are here is remarkable. The ceiling represents Olympus in the centre, while around this the design is of a great cornice. At the corners are medallions supported by cherubs, and over a portion of the painted cornice at the east end great crimson velvet curtains, draped up, are extraordinarily realistic. One curious part of the central design is a cloud on which Neptune is seated, and which appears to be floating away out of the picture. The painted hall is filled

FLIGHT AND BARR WORCESTER DESSERT SERVICE, IN APPLE-GREEN AND GOLD, PAINTED WITH VIEWS OF STOKE EDITH, BIRDS, SHELLS, AND FLOWERS

with a considerable amount of interesting objects and furniture. Cabinets and tables of lacquer, the former with great brass escutcheons and hinges, and standing on English carved and gilt supports, are conspicuous and very beautiful specimens. One of the most interesting pieces of furniture here is an old billiard table of oak. It has a wooden bed to it, and the sides are also of wood ; there are twelve narrow straight legs with stretchers. Round the outsides are flat wooden supports which pull out, so that lamps can be placed upon them, for the purpose of lighting, to see the stroke ! Evidently billiards in those days had not reached its present position as a game. An inscription on the table mentions : "This Billiard Table was purchased by Thomas Foley, Esq., of Stoke Edith, Oct. 13, 1738." Inlaid cabinets of walnut of William III. and Queen Anne period, a black lacquer and gold grandfather clock, two large settees of the latter period covered in leather, once blue in colour—but now much faded—with a device of foliage in silver, are very attractive. These settees have six legs, the four in front being cabriole, and the arm-rests curiously shaped and carved. There is also a set of six cabriole-legged Chippendale chairs covered in crimson silk. A Jacobean table of oak, with swelled heavy acorn-shaped, and very handsomely carved, legs, is a fine specimen, and is now used as a writing-table. A good deal of the valuable Oriental and Delft china appears to great advantage on the many lacquered cabinets which surround this fine hall. A large iron fireback to the great fireplace, with the date 1674 and the letters P. F. and M. for Paul Foley, the Speaker, and his wife, and another piece of it with date 1704 and letters T. F. for Thomas Foley, his son, and A. for his wife, is a rare specimen of these now much-sought-for old pieces of iron. The salon, leading from the hall, is a large apartment, measuring 41 ft. 6 in. by 34 ft. 6 in. It faces south, its large windows overlooking the elaborate and formal garden, which slopes upwards from the terrace, running east and west. This salon is very beautifully decorated, and is pure Adam work. The ceiling is white, with a delicate geometrical device in gold, while the walls and Corinthian fluted pillars are similarly treated.

FAMILLE-VERTE KANG-HE VASE, 19 IN. HIGH (IN CENTRE), AND A PAIR OF IMARI VASES, 20½ IN. HIGH

The mantelpieces to the two fireplaces have at one time been much higher, but were altered by Edward Foley to introduce his Italian mantelpieces. The beautiful Chippendale cabinets are filled with a profusion of good china, while a curious cabinet, with twenty-eight painted porcelain panels, is distinctly uncommon.

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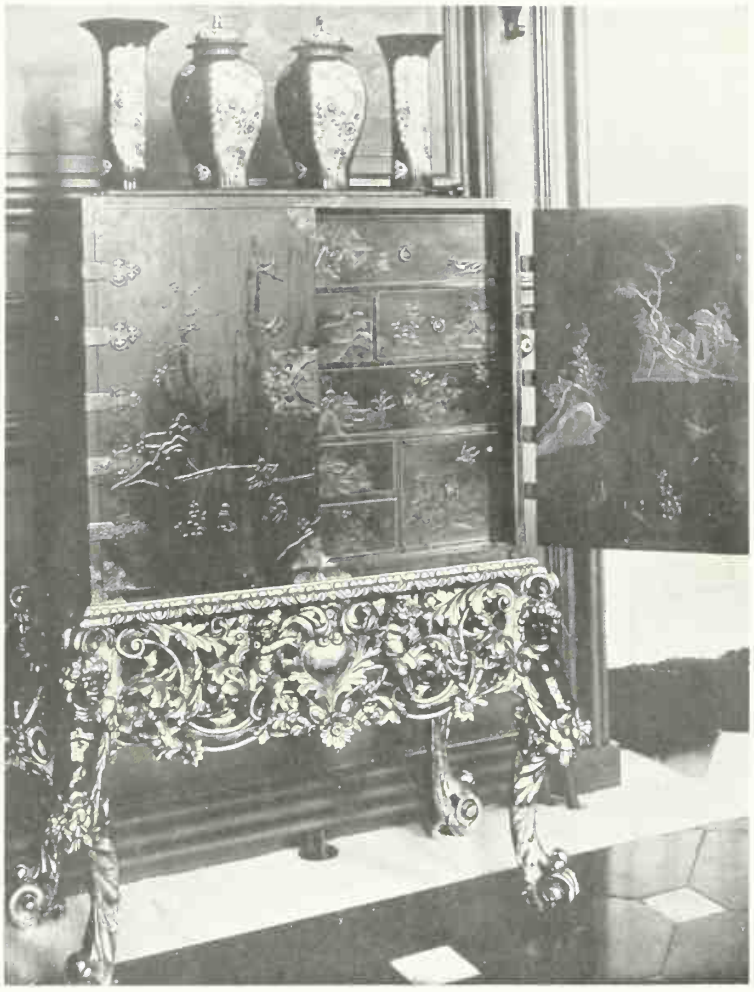
The furniture is Louis XV. and XVI., and some pieces of Sheraton, the writing-table, with elaborately chased ormolu mounts, being of the former period.

A large curio table contains several interesting objects, some of which were illustrated in the first part of this article. In addition to fans, old watches, miniatures, snuff-boxes, old needlework caps, lace and seals, and Queen Anne's hat, is the knife with which the Duke of Buckingham was stabbed to death. The billiard room, which is entered by a door in the north-west corner of the painted hall, was once a bedroom. It is panelled, and contains, in addition to a modern table, one of the many grandfather clocks which are in the house. This, and a fine old Chippendale looking-glass, divided into four panels, are the only objects that need be mentioned. The grand oak stairs in the painted staircase hall are very wide, and the balusters twisted. The edges of the treads are carved, and there is a low panelled dado. Above this, the walls are painted by Thornhill with very effectively treated subjects. In this hall is an old carved oak dresser, on which is some of the valuable Crown Derby china, and which till comparatively recently was in everyday use in the servants' hall, needless to add, much to the detriment of the service. There are carved oak chests, and an old oak cradle, which came from Witley Court, and was probably used by the Speaker Foley when an infant.



BLACK LACQUER CABINET ON ENGLISH CARVED AND GILT WOOD STAND

The library leads from this hall, and faces west. Three sets of massive mahogany doors admit here from the hall, salon, and green velvet bedroom. This room was at one time the drawing-room, but now contains in handsome mahogany bookcases a unique collection, which has been made by Mr. Foley himself, of county histories, practically every county being represented. These are mostly on large paper, and nearly every one extensively extra illustrated with engravings, portraits, and water-colours, while many have the arms beautifully coloured by Dowse and others. Thus Hasted's *Kent* is extended to 40 vols.; Manning and Bray's *Surrey* to 8 vols.; Nash's *Worcester* (his own copy with notes) to 20 vols.; Horsfield's *Sussex*, 12 vols.; Bridge's *Northampton*, 6 vols.; and others too numerous to mention. There is also a copy of the *Dictionary of National Biography*, inlaid to folio size, and illustrated with some 30,000 portraits, besides quantities of unique Staffordshire, Worcestershire and Herefordshire books, MSS., and portraits and engravings, many connected with Baxter, Joanna Southcote, and other local celebrities. Over the mantelpiece is a very handsome Chippendale looking-glass, painted white, divided into four panels. Here is also kept Edward Clive's chair, in which he was carried by his supporters, after his election in 1826, and afterwards (it is said) from Hereford to Whitfield, a distance of nine miles! He must have been a man of great endurance to have survived such a well-meant ordeal. Some valuable Chinese pots of Mazarin blue, with

white leaf-shaped panels, Italian marble and ormolu candelabras, a very handsome crystal chandelier, and some Chippendale chairs, with elaborate splats and straight legs, are the most noticeable objects in this charming, cosy room. Adjoining this is the green velvet bedroom, the walls of which are hung with needlework executed at different times by the successive wives of a former Mr. Foley, who married five times. The subject represents views in the garden at Stoke Edith. The panel over the fireplace is painted by Sir James Thornhill. There are here five very quaint Queen Anne armchairs, with stools or low seats to match, a grandfather chair, the coverings of which are much deteriorated, and a cabinet of old English lacquer, with large brass hinges and escutcheon. The carpet is of needlework, and the bed-cover is of the same, but on a silk foundation. The bed is of the lofty four-post order, with an elaborate back, and cornice to the canopy, all of which is covered in green-coloured needlework, while the posts are covered in green velvet. This room is not now often used, being inconveniently placed. The dressing-room to this contains an ivory and tortoiseshell cabinet which belonged to the Duke of Buckingham. The walls are panelled in cedar, and the top panels festooned with hundreds of shells executed by Mrs. Delaney—*née* Mary Granville—whose life was written by Lady Llanover. These decorations are quaint to a degree, and not exactly in keeping with twentieth-century ideas.

Throughout the house there is a good collection of Louis XV. furniture, which was probably brought here by Lady Anne Coventry, while most of the remainder dates to 1690-1700. In the bedrooms there are some fine pieces of old Flemish tapestry, in splendid preservation, purchased at the time the house was built. The bills for these are still kept. The old library is a large room situated over the salon. The books here are doubtless those collected by the Speaker Foley, and include many valuable works. In the corridor outside this room are a number of good pieces of furniture, chests, and commodes. There are also the designs in colour by Thornhill, which were submitted for the decoration of the painted hall, some of which were adopted. This corridor is lighted by windows overlooking the upper part of the painted hall. In several bedrooms are painted panels—some of them Flemish—over the fireplaces, most of which are placed across a corner of a room. In the basement are curious subterranean passages, which lead in all directions from the house, and have outlets in the grounds, and are evidently relics of the original house. Very wide areas are on the east and west sides of the house, the brickwork of which appears to be older work than that of the present house. These areas are bridged in two places to give access from the rooms to the garden.

A connoisseur herself of no mean ability, Mrs. Foley is devoted to everything within and without the walls of this interesting and very uncommon house, and she has certainly succeeded in making the

OLD DRESDEN GROUP OF MUSICIANS

most of everything. And in this great mansion at Stoke Edith, designed by Wren, and much resembling the garden and river fronts of Hampton Court, lived that wonderful old lady, the Lady Emily Foley, for sixty-eight years. She died at the age of ninety-five, simply from the effects of a chill. She was a large employer of labour, an admirable landlord, and deeply interested in the schools, which she constantly visited while lessons were being given. In politics she was a thorough Conservative, and took an active part in the elections. For half a century no public ceremony of any importance was considered complete without her presence or patronage. Her

DELFT VASES

enduring power of mind and body was wonderful, and though her dignity and imperiousness were great, her kindness of heart and shrewd good sense made her venerated. Her standard of right and honour was high; but she lived up to it, and unconsciously raised the tone of her neighbours who came in contact with her. She owned considerable property, but she lived almost entirely at Stoke Edith. It is said of this place that it has a window to correspond with each day of the year, though I think this a slight stretch of imagination; nevertheless, I can vouch for some three hundred and twenty. Furniture and objects in the house were never taken from one room to another under any consideration, or even allowed to be moved an inch from their places during the whole time she lived at Stoke Edith—a period of fourteen years as a wife, and fifty-four as a widow. Her establishment of servants was very large, and her ways of controlling the staff peculiar. A servant who, for instance, swung his arms as he walked would probably very shortly get his marching orders if seen a second time doing this. At meal-time the servants would all sit down at the same time in the servants' hall, which is a considerable distance from the reception rooms. During this time not a soul was about the house to guard the place or even answer a bell. It is marvellous to think that this opportunity was not seized by thieves, for nothing would have been easier than to walk in by the front door at those periods. On Sunday evenings Lady Emily read prayers to her assembled household, and these included every person in the household and stables. It was, I believe, during these tedious

OLD CHINESE JARS

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PORTRAIT OF A LADY

BY JOHN HOPPNER, R.A.

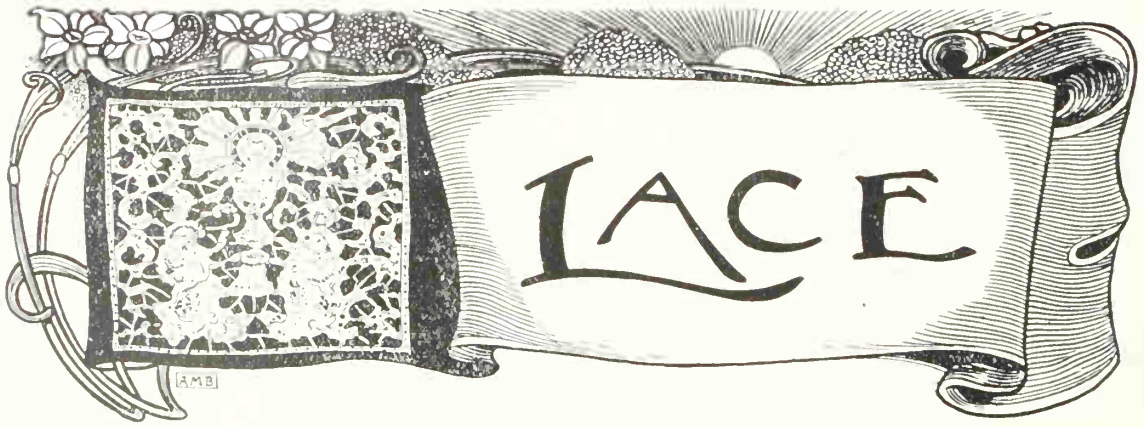
From a Painting in the possession of Lady Victoria Manners

ceremonies that the old butler felt anxious as to the security of the plate and valuables, and for this reason would place himself near to the door, listening, I fear, not to the discourse of Lady Emily, but for the smallest sound from a yapping little dog which was left downstairs as the sole defender of this great establishment.

I could give endless anecdotes of this wonderfully interesting old lady, whose will was law, whose frown would strike terror to all, but whose gentle, kindly heart beat all the time beneath an outward covering of austerity. Her memory in connection with Stoke Edith and with the counties of Hereford and Worcester can never fade, for if ever queen reigned in the West and in the hearts of all, it was assuredly that benevolent and stately lady, the great aunt of the present Mr. Paul Foley.

Of Lady Emily Foley it may truly be said, she was herself of the highest birth. She married into a great family of large possessions, and she knew well what was expected of her. Generous to those dependent on her, devoted to her home, her friends and tenantry, her treasures and her property, she lived up to that standard of life which her position demanded, realising to the full the true meaning of *noblesse oblige*. Few families there are left nowadays, unhappily, in these appallingly changeful and socialistic times, who are able to appreciate, or seem to try to live up to, this high ideal, as have the Foleys of Stoke Edith. But this they have done right through their long connection with the county, keeping up the traditions of their great family, watching over their tenants and estates in exemplary manner, and guarding and tending their treasures with such loving care.

PAIR OF OLD CHINESE FAMILLE-ROSE VASES



Puntas and Passementerie. By Bernhard and Ellen M. Whishaw

In the year 1623, Philip IV. of Spain, wishing to regulate his disordered finances and to check wasteful expenditure, issued a new version of an old edict, on the dress of his subjects.

It was but one out of many such edicts and proclamations issued at short intervals by the rulers of Spain—from Alfonso IX., who in 1212 ordered his subjects to put aside superfluities of gold and silver ornaments and to provide themselves with arms, down to the comprehensive *Pragmatica* of Philip V., in 1723, against all manner of luxury and ostentation. And, as the very fact of their frequent re-issue shows, this long succession of proclamations regulating manners and customs had practically no result at all.

The edict of 1623, however, has been the indirect cause of a curious mistake in the history of Spanish lace, for a certain passage in it was mis-translated by a French writer, and a whole superstructure of error has been built up on the basis of that mis-translation.

The passage in question is as follows:—

Mandamos que todas y qualesquiera personas de qualquier estado calidad ó condicion, ayan de traer, y traigan balonas llanas y sin invencion, puntas cortados, deshilados, ni otro género de guarnicion.

Or, literally rendered into English:—

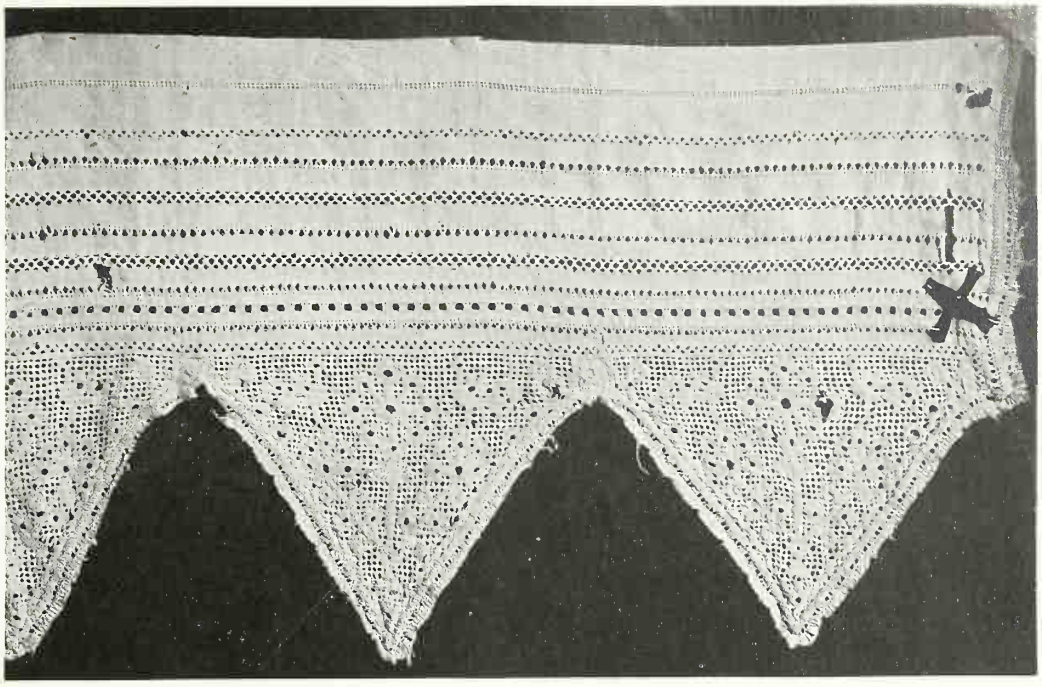
"We order that all and every persons of whatever state, quality or condition, have to wear, and shall wear simple collars and without finery, points, cuts, drawn-threads, or any other kind of trimming."

This has been translated into French as *simples rabats sans aucune invention de point couppé ou passement*, and taken as prohibiting the importation of foreign laces.

We are indebted to the courtesy of Mr. Alan Cole, C.B., for the French translation, which he quoted from an article by Miss Jourdain on "Lace Making in Spain," in THE CONNOISSEUR MAGAZINE for 1900. Unfortunately, the Seville libraries contain hardly any English or French publications, and our efforts to procure the article in question have been unavailing. But we have no hesitation in accepting Mr. Cole's transcript, although we have been unable to verify it.

As will be seen by anyone who knows Spanish, the French translator has inserted a redundant *de* between *invencion* and *puntas*, has omitted a comma, and has taken *cortados* as an adjective agreeing with *puntas*, although one is masculine and the other feminine and both are substantives.

No. I.—MINIATURE OF CHARLES I. (ENLARGED) PAINTED DURING HIS VISIT TO MADRID IN 1623, SHOWING THE *FALDA* WITH *PUNTAS*, THEN FIRST INTRODUCED



No. II.—DRAWN THREAD *PUNTAS*, ATTRIBUTED TO THE FIFTEENTH CENTURY

Rabats, if we take them to mean bands or cravats, were not worn in Spain until long after this edict. The *Balonas* or *Valonas* referred to are the wide falling collars (*cols rabattus*) which came into fashion at the Spanish Court in 1623. Sempere says that these collars were first made in that year for the King and "el Infante Don Carlos" (Prince Charles Stuart), who was in Madrid from March to September, paying his addresses to the Infanta Maria Teresa, all the edicts touching luxury and fashion being suspended in his honour until it became clear that the marriage would not take place. The writers possess a miniature on copper, inscribed "Charles I$^{\text{e}}$ ae. 23 $^{3}/_{4}$" (his age at the time of the Madrid visit), in which he wears the *Valona*, which superseded the stiff ruff in the northern Courts very soon after. (No. i.)

Previous edicts, in which the trimming of ruffs and cuffs with *puntas* and *redes* * was prohibited, had been issued in 1593 and 1611, but neither in these nor in that of 1623 is any reference made to foreign imports, as would have been the case had the *puntas* prohibited been French or Italian point lace.

It is a little surprising that the writers who, on the strength of this mis-translation, have asserted that Spain was a large importer of French and Italian point lace and produced no lace worth mentioning of her own, should, none of them, apparently, have taken the trouble to turn up the passage in the original. As a matter of fact, easily verified by reference to the collection of Sumptuary Laws, *puntas* were in vogue in Spain many years before point lace was worn at the Courts of France or England.

Alfonso X., in 1256, forbade gold and silver to be worn on the covering of shields, but permitted *perpuntes* to be made of gold and silver cloth.

The *perpunte* was a kind of wadded coat or tunic, worn under the coat of mail, and we see it represented on the marble effigies of two of the officers of Fernando III., who were with him at the conquest of Seville in 1248, and whose tombs are in the chapel of San Andrés in Seville Cathedral. These effigies have *perpuntes* under their armour, and the decoration with which they are edged at the neck and at the foot are *puntas* of *fleco morisco*.

The earliest *puntas* were of two kinds: one being composed of drawn thread (No. ii.), while the other (No. iii.)—represented on the monument of 1248—was made of what is still called in Seville *fleco morisco* (literally, Moorish fringe). Drawn thread is recorded by Conde as having been worn and greatly admired at Cordova as early as 1002; and since Arabic as well as Coptic tombs in Egypt contain quantities of drawn-thread work in muslin and linen, it seems clear that we owe its introduction into Europe to the Arabs of Spain.

The other kind of *puntas*—the *fleco morisco*—still

* The *redes* were *Redaño*, a pillow lace, and *Redecilla*, a lace-like embroidery on netting.

retains the name given to it at the time of the Christian re-conquest, and represents the earliest existing form of what is elsewhere called macramé. Two photographs of traditional Arabic design are reproduced here. The first specimen, magnified to twice its natural size, is one of several designs worked in the little town of Chiclana in the province of Cadiz, and is a detail of the edging of a fine linen towel, made some seven or eight years ago as a wedding present. The second is a still finer example (magnified to four times the actual size), which has been used for several generations as a sampler, in a family of Jerez. This family also possess some rare designs and instructions for making *fleco morisco*, which are perhaps 150 years old, and are the only ones of the kind we have yet met with in southern Spain, where every woman hands on her inherited designs to her daughter by rule of thumb, and where "pattern books" have never been considered necessary by these skilled and artistic workers.

It will be seen how widely the Spanish *puntas* differ from the French or Italian point lace. There is, however, a curious traditional connection between these *puntas* and the oldest pillow lace of France.

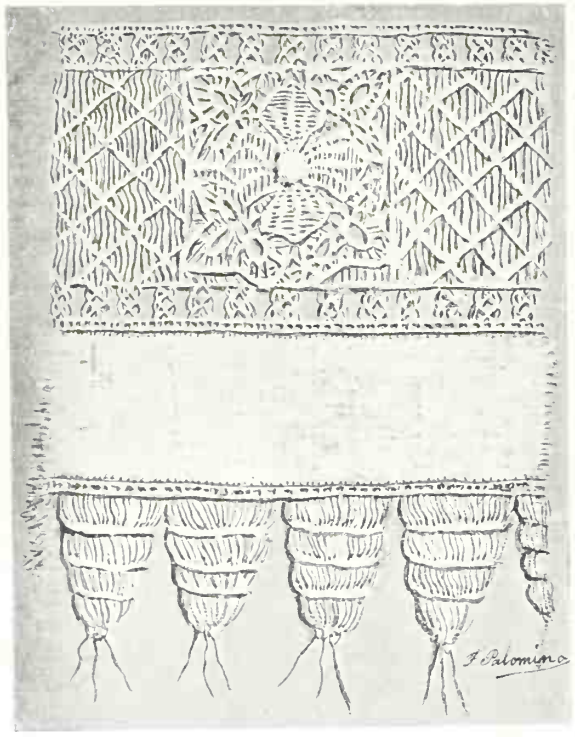
In a note (p. 224) to *Les Broderies et les Dentelles* (Charles et Pagés, Paris, n.d.) it is stated that at Le Puy, where the first French pillow lace is supposed to have been made, the word formerly used in the local patois to designate lace was *pointas* or *las pointas*, and it is supposed that the *maringotiers* of Le Puy in the fifteenth and sixteenth centuries took their wares to sell in Spain, and brought back the Spanish name for lace. The authors are misled, like everyone else, by the original mis-translation of *puntas*, which does not mean and never has meant lace, although some of the *fleco morisco* was certainly of a lace-like fineness in the fifteenth and sixteenth centuries. Otherwise, it seems as if they must have perceived how unlikely it is that these early colporteurs should have given a Spanish name to a French product which they themselves had conveyed to Spain.*

On the other hand, the Arabic feeling in the designs of the laces of Le Puy and Auvergne—which give them a strong family likeness not only to the designs of the ancient *fleco morisco* but also to the pillow lace made in Arabic Almagro (Old Castile) from time immemorial—suggests that the *maringotiers* brought back the Arabic product, as well as the Spanish name, from their excursions into the Peninsula.

This supposition is strengthened by the fact noted by MM. Charles et Pagés (p. 225, note), that lace making in Le Puy and its environs was formerly taught by *les Béates*, who were generally lay-women, but sometimes had taken vows. *Béates* are no longer to be found in Le Puy, but in Andalusia the universal name for members of teaching sisterhoods is *Beatas*, while those of the closed orders are called *Monjas*. And in all the schools kept by *Beatas*, the subject to which most importance is attached is *labores*, a generic term, including, besides every kind of needlework, many styles of embroidery, *puntas* of *fleco morisco*, and pillow lace, similar in character to that of Almagro, Auvergne, and Le Puy, but far more markedly Arabic in design.

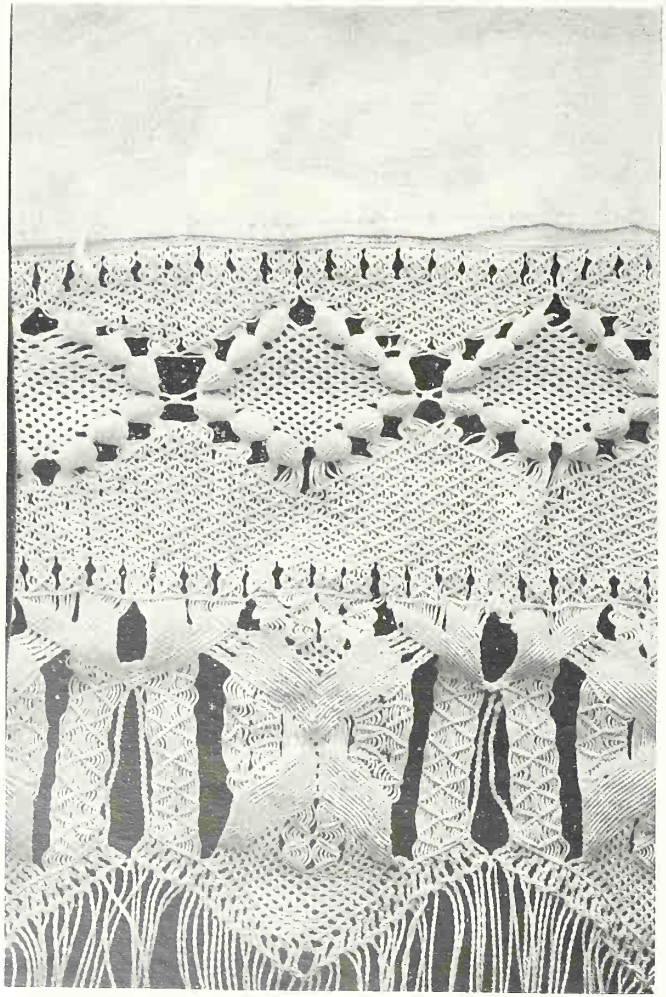
Thus it seems probable that in the fifteenth century, when thousands of Moriscos were still living and working in Andalusia, the *maringotiers* of Le Puy carried the terms *pointas* and *béates* from Spain into France, together with the products and the system of teaching.

The majority of the Moriscos were the descendants of the Arab tribes who held southern Andalusia for many centuries, and who were not ousted from Seville and the neighbouring country districts by the Almohades, or Moors

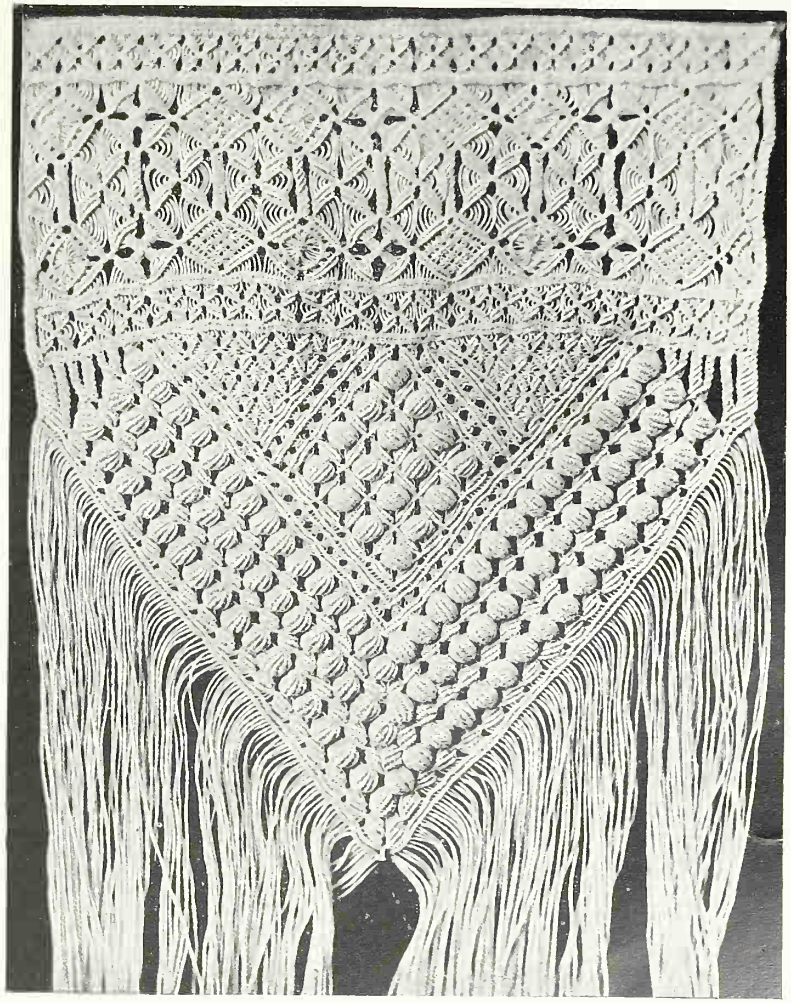


No. III.—PUNTAS AND TRENCA FROM THIRTEENTH CENTURY MONUMENT IN SEVILLE CATHEDRAL

* The réseau or net composing the ground-work of pillow or needle lace is commonly called *el punto*, never *la punta*.



No. IV.—MODERN *FLECO MORISCO* (MOORISH FRINGE) OF TRADITIONAL DESIGN



No. V.—ANTIQUE *FLECO MORISCO* (HIGHLY MAGNIFIED)

No. VI.—BIRTH OF ST. JOHN THE BAPTIST
15TH CENTURY SPANISH, SHOWING *PASSEMENTERIE* OF THE PERIOD (BARCELONA MUSEUM)

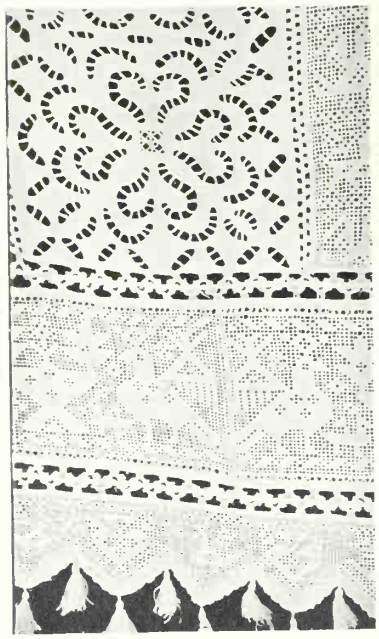
of Morocco, when they conquered the cities and established a nominal dominion over the whole of Moslem Spain in 1146. The Arabs of Seville and their compatriots of Granada looked upon the Almohades as far worse enemies than the Christians, and when the allied armies of Castile and Granada conquered the last scion of the Almohad princes at Seville in the thirteenth century, the Arabs, or Moriscos, as they are termed in the enactments of the time, were encouraged to remain in their homes by the wise and far-seeing Fernando III., who gave them the same rights and privileges as the Christians, and permitted them the free exercise of their own religion. Thenceforth the Christian chroniclers made no distinction between Arabs, Moors, and Berbers, but classed them all as Moros or Moriscos, to the confusion of later historians.

Thus plenty of Arab women remained to teach their *labores* to their Christian sisters, and it was not until two centuries later, when Granada fell, that any wholesale expulsion took place. Even then, although the Kingdom of Granada was almost depopulated, large numbers of Moriscos in the provinces of Seville, Huelva, and Cadiz escaped the edict, aided and abetted by their Christian friends, relatives, or masters. And they not only remained in the country, but multiplied during the next century, for another 500,000, more or less, are said to have been expelled in 1609-10, by order of Philip III.

How great a part they had played in the textile industries of the country until then, may be judged by the fact that whereas in 1519 there were 16,000 silk hand-looms in Seville, by 1649, says Sempere, the silk trade of Seville was destroyed. To-day, one hand-loom, with one or two unimportant factories of machine-made silk ribbons, represents all that remains of what, up to four centuries ago, was one of the most important silk and velvet weaving industries in Europe.

The *puntas* were not the only form of decoration of the class now called *fleco morisco*: for the same work was produced in the form of insertions for trimming dresses, etc., from a very early period. These insertions, sometimes sewn, as the name implies, between two pieces of another material, but more often in early days stitched directly on to the fabric, were and are still called *pasamanos* (pass-hands), because they were made entirely by dexterous twists and turns of the hands, without any implement or apparatus to assist the worker.

The earliest known example of *pasamanos* is to be seen in the Museum of Vich, on a portion of the chasuble of St. Bernard Calvó, who died early in the thirteenth century. From that date Señor Gudiol, Curator of the Museum and author of a most exhaustive work



No. VII. [illegible]
16TH CENTURY "MORISCO" DESIGN

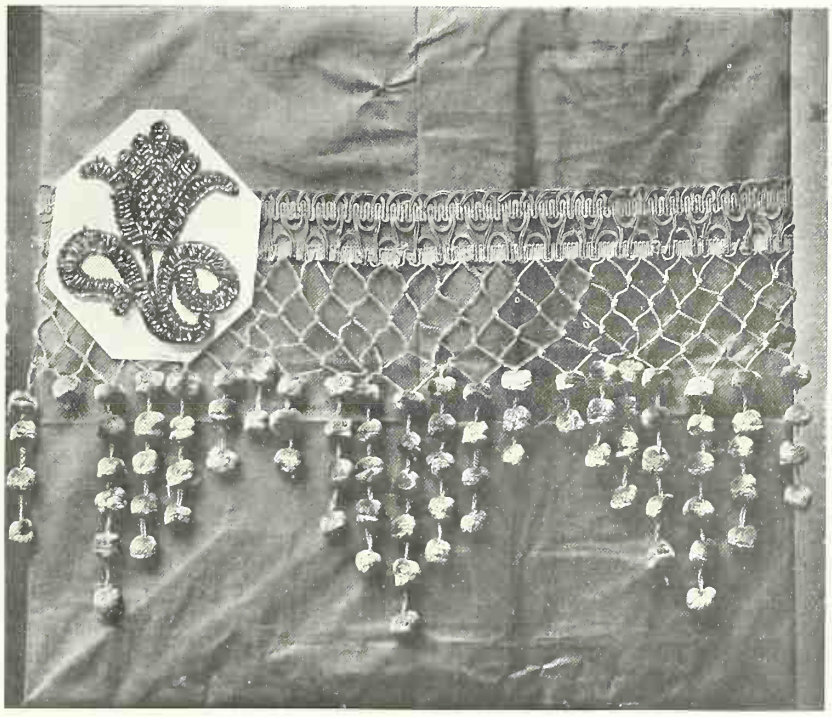
on archæology,* finds occasional if rare mention of *passamans* in the Catalonian archives down to 1505, when the Guild of *Galoners* was formed in Barcelona. But Señor Gudiol tells us that all the best textile work in Spain during the thirteenth and fourteenth centuries was Spanish-Arabic, and that Catalonia, who emancipated herself after little more than a century of Moslem rule, naturally felt the Arabic influence less than other parts of Spain. If, then, even in Catalonia Spanish-Arabic fabrics are recorded in the ecclesiastical archives of the thirteenth century, we should no doubt find many more such records in the cities of the centre and south, which were not reconquered until from two to four centuries later, if there were anyone to do for them what the distinguished Catalonian archæologist has done for his own province.

In the National Museum of Barcelona there is a most interesting fifteenth century picture of the birth of St. John the Baptist. In this seven women, visiting St. Elizabeth, are depicted in dresses, apparently of velvet, trimmed at the neck with *pasamanos* of the Morisco class, though very elementary in design compared with the Morisco *pasamanos* of Andalusia. [We are indebted to the courtesy of Señor Pirozzini Marti, Secretary of the Museum, for the reproduction of this picture.] (No. vi.)

In Valencia, in 1372, *pasamanos* of gold and silver were forbidden, only *pasamanos* and *trenzas* of silk being permitted.† These *trenzas* also are Arabic in origin, and are still made by Sevillian señoritas for use as waist belts. They are wide bands of silk thread, plaited into geometrical patterns. The essential difference between the *pasamanos* and the *trenzas* of the edicts is that the one is open work while the other is close. The band above the *puntas* of the Seville monument is a good example of this *trenza*, with raised bosses, probably of gold, in the original. (No. iii.)

The edict of 1623 in which *puntas* are forbidden, also prohibits every kind of trimming in *pasamaneria* of gold, silver, or silk. But a century later, in 1723, sashes may be adorned with *pasamanos* or silk embroidery, if they are of Spanish make. Coaches must not have the fringes called *puntas de borlilla*. These bear the same name to-day, and are illustrated in No. vii.

The term *pasamanos* is now applied to every kind of trimming of a guipure type : soft pillow or machine-made lace insertions being distinguished as *entre-dos*. In fact, the Spanish *pasamanos* of to-day is the same as the French *passementerie* : or more accurately perhaps, the French *passementerie* is the offspring of the Spanish *pasamanos*.



No. VIII.—*PUNTAS DE PASAMANERIA* MADE BY HAND, WITHOUT PINS OR OTHER IMPLEMENTS EARLY NINETEENTH CENTURY

As French books of reference are practically non-existent in Seville libraries, we have not been able to find out exactly when the term *passementerie* was first used in France ; but so far as we can discover, neither the product nor the word were known there as early as the thirteenth century. When the *Révolte des Passemens* was published, the word seems to have been used in France to include both laces and embroideries ; but here it has always been limited to the stiff guipure-like ornamentation related to the Arabic "fringe"—if one can apply so modest a term as fringe to the amazingly complicated work of the traditional *fleco morisco*.

* *Nocions d'Arqueologia sagrada catalana*, Vich, 1902.
† *Sempere*, vol. i., p. 197.

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The true Morisco *pasamanos* still exists, for we have heard of an antique counterpane of state, trimmed with fine silk *fleco morisco* and *pasamanos* to correspond, as having been used only ten years or so ago by a proud mother when she received her friends in bed (like St. Elizabeth in the Catalan picture) after the birth of her first baby.

Counterpanes have always been the subject of elaborate and costly decoration in this part of Spain, because it is usual for the mother to be "at home" to receive congratulations, when her child is twenty-four hours old. The custom no doubt contributes to the high mortality of mothers and infants, but has had the advantage of producing some wonderful works of art in the way of bed fittings. A counterpane for a large double bed, which we saw recently, was made entirely of pillow lace, admirably worked in a bold design, displayed over a lining of rich blue silk. The bride-to-be, who had worked it herself for her trousseau, had broken off her engagement, and now wished to turn her talent to account. She asked 200 pesetas, or say £7 10s., for a piece of pillow lace four square yards in extent, which had taken her two years to complete.

But this modern effort pales before the inconceivable patience and industry required by a counterpane of equal size, adorned throughout with strips of *pasamanos* and edged with *puntas*, of the microscopic Arabic work illustrated in No. v.

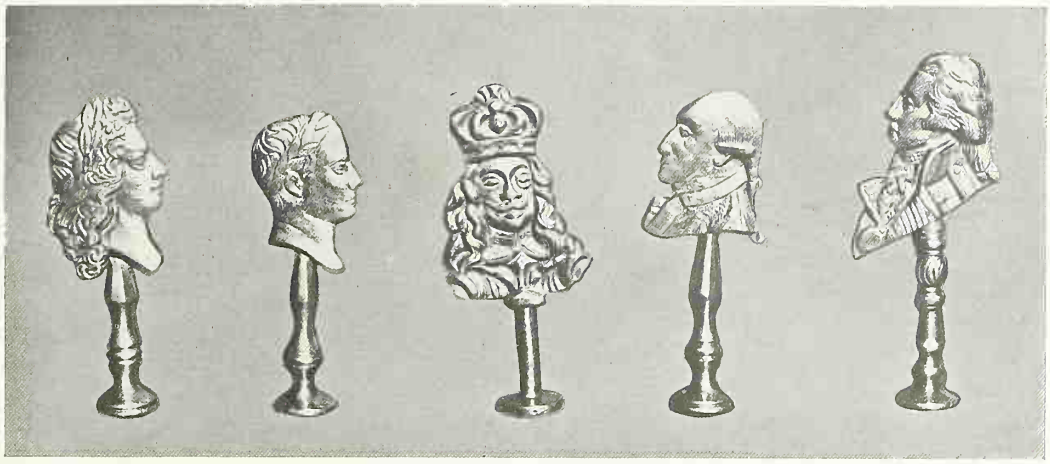
Puntas are not point lace, nor anything at all resembling it. But there is no doubt that the women who have produced Morisco *puntas* and *pasamanos* from the thirteenth century could have made point lace in the sixteenth had they so desired.

They neither made it nor imported it, and the lace known abroad by the name of Point d'Espagne is French or Italian in origin, not Spanish. The women of Castile and northern Spain never had any special gift for *labores*, nor, if we may judge from the portraits of Velasquez and El Greco, had they any particular fondness for Italian point when it was the rage in all the other Courts of Europe. Out of thirty-nine portraits of El Greco point lace is seen in eight only.

But the secluded women of Andalusia, thanks to their precious heritage of Arabic patience and industry, always have been expert in their own *puntas*, *pasamanos*, and pillow lace, not made for sale—for the Andalusian *labores* have never been exploited in commerce—but for pure artistic delight in the creation of beautiful work.

No. IX.—THE MARTYRDOM OF ST. CUCUFATE, BY MESTRE ALFONSO, 1473, SHOWING THE *PUNTAS* OF THE PERIOD ON THE RIGHT (BARCELONA MUSEUM)

No. X.—SEAL OF FERDINAND AND ISABELLA, GIVEN IN 1502, SHOWING HARNESS ADORNED WITH *PUNTAS DE PASAMANERIA*



Pipe Stoppers Illustrated by Examples from the Collection of Colonel Horace Gray, V.D.

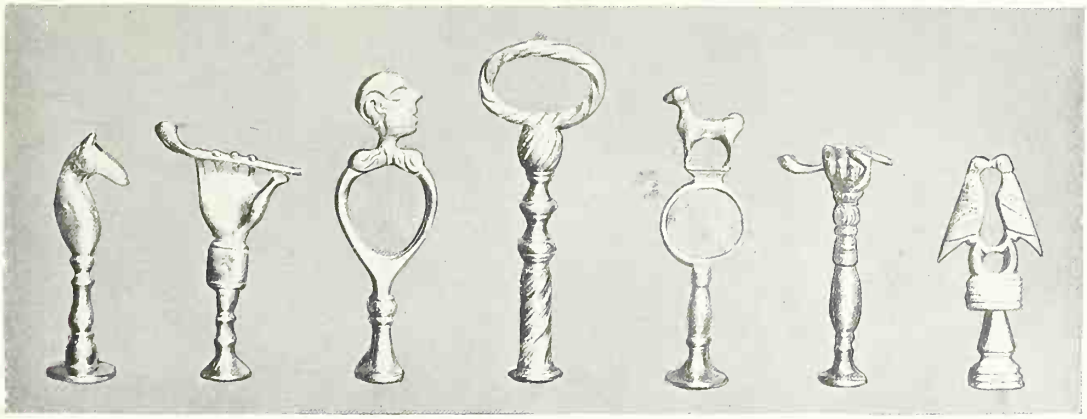
When Sir Isaac Newton, that absent-minded genius, used the finger of the lady he was courting for a pipe-stopper, he gave to the little history of pipe-stoppers one of its few stories. Strange as it may seem, few pens have praised or poets sung the little friend of man. True, that the great James Boswell wrote a poem of some decent length, in which he cries:—

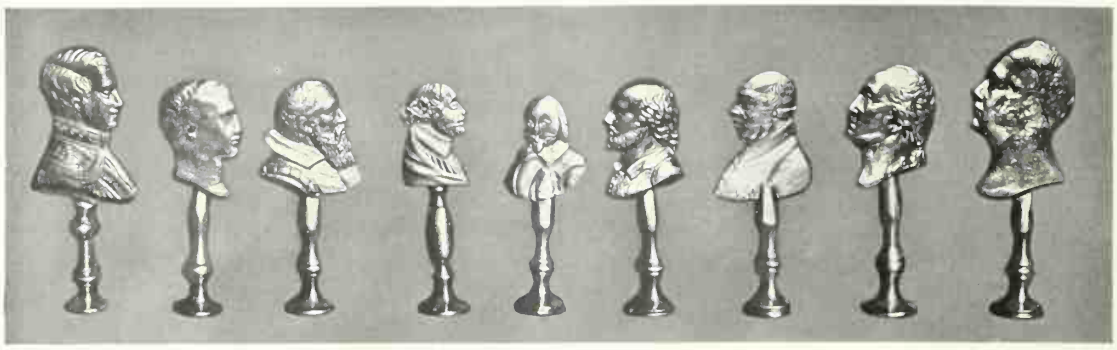
> "the son
> Of labouring mechanism here displays
> Exuberance of skill."

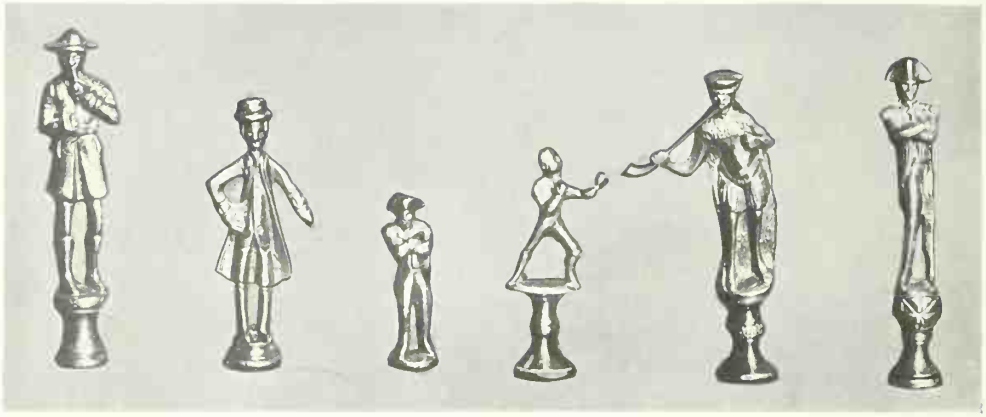
But to our knowledge Boswell is the only poet of the pipe-stopper. Will Wimble, Sir Roger de Coverley's friend, is the champion collector. "If Will Wimble were with us," says Sir Roger, looking at the coronation chairs in Westminster Abbey, "and saw those two chairs, it would go hard but he would get a tobacco-stopper out of one or t'other of them." This shows us how much of a craze was the collecting of stoppers at one time; no ship was broken up but a hundred or more stoppers were cut out of her timber; no gate with a history but ran its chance of a stopper enthusiast taking a peg away with him.

Brass and wood are the most ordinary metals from which stoppers were made—are, indeed, still made. Silver stoppers, however, are greatly prized, and are cut in innumerable shapes, from snakes twisted, pierrots, soldiers, open hands, to profile portraits or little busts of celebrated persons.

From the first moment that pipe smoking came into fashion came the pipe-stopper with it. It is an ornament to the pocket one would like to see

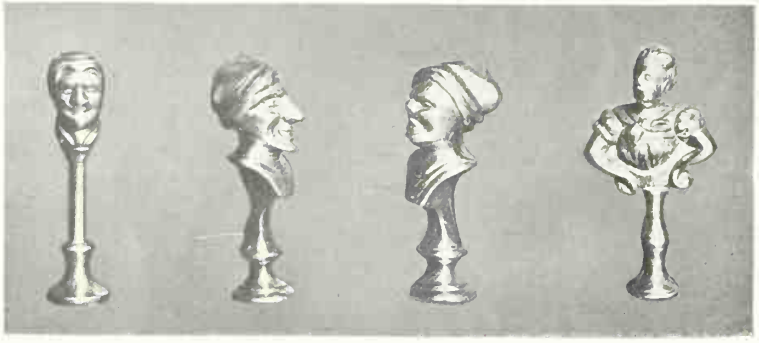






more prized to-day. It is one of the few serviceable pieces of jewellery a man may carry, and, when we look at the amusing, quaint designs of other times, one thinks that to-day might provide something better than the flat, dull affairs one sees.

The seventeenth and eighteenth centuries abound with examples of stoppers made in every form and of all kinds of hard substances—glass, mahogany, animals' teeth tipped with silver, brass, or plain silver or ivory. Some of the more curious are made in the form of rings for the finger, with a long neck to project to form the stopper; such a stopper may be seen on the hand of the parson in Hogarth's *Modern Midnight Conversation.* D. C. C.



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LA TOILETTE DE VENUS

Dédiée à Madame la Comtesse de Coaslin
Née Mailly.

Old English Wine-glasses

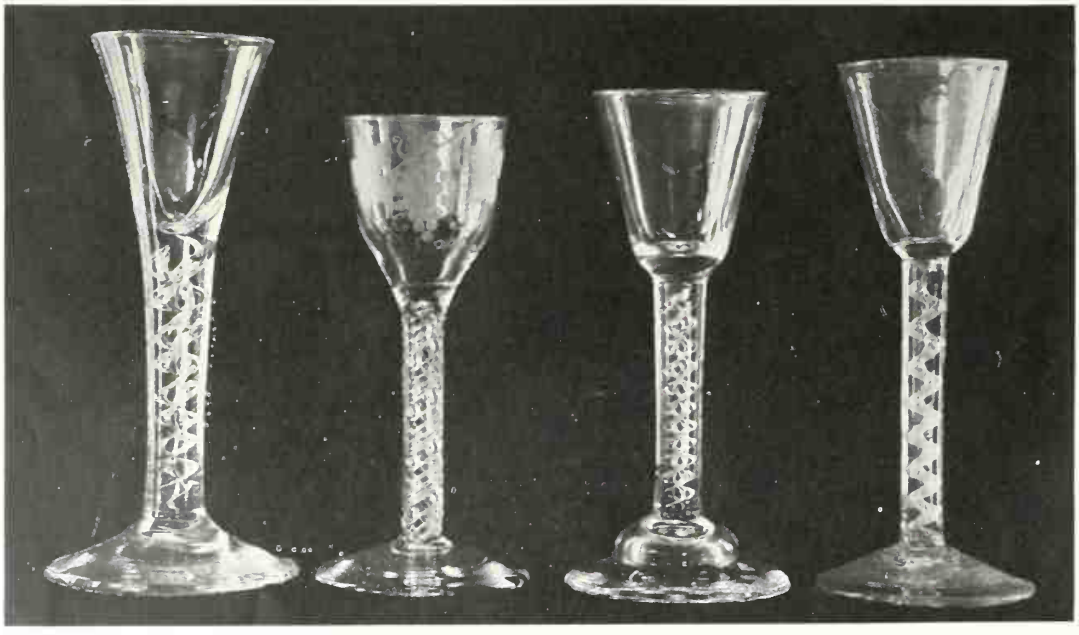
By H. N. Hignett

THE accompanying illustrations may be of interest to lovers of old glass; they show a fairly representative series of the drinking-glasses made in England in the eighteenth century. As our ancestors at that period had the credit of being a hard-drinking set, it is perhaps wonderful that we find any relics left of their festivities, considering the fragility of the glass, its probable rough usage, and the time that has elapsed since it was made. The earliest glasses here shown take us back to the time when English workmen were competing with Venetian rivals to supply this country's requirements. There are documents still in existence showing how one Verzelini had a furnace in London, in the Crutched Friars, and in 1575 he secured a patent for making glasses like those brought from Murano. He is believed to have taught his art to English workmen, for soon after glass-houses were at work in many parts of Sussex and Surrey, and wherever there were forests to supply the wood for the furnaces. In the days of Queen Elizabeth licences were required before a glass-house could be set up, and so many were granted that, as time went on,

GROUP I. 1 2 3 4

GROUP I. (*continued*) 5 6 7 8

complaints were rife that the timber of the country was being exhausted by the glass-blowers' furnaces. During the succeeding reign, Sir Robert Mansel, an Admiral, and Treasurer of the Navy, practically secured the monopoly of the trade: he was a capable business man, and the art advanced under his auspices. He joined with several others in taking a licence to make glass with the aid of coal, instead of wood, and this was the beginning of far-reaching changes. It seems difficult to prove who first introduced lead as a constituent of the "metal," but it is known that, from the time coal was used in the furnaces, a change had to be made from open to closed melting-pots, because the smoke and fumes from the coal destroyed the transparency of the glass: the addition of lead, and the change in the chemical constitution, followed soon after. English glass was generally called "flint-glass," but this name is very misleading: it had its origin when English workmen first used their native flints instead of the pebbles from the Italian rivers Po



GROUP II. 9 10 11 12

GROUP II. (*continued*) 13 14 15 16

and Ticino; but, with the altered methods, "lead-glass" would be a more appropriate name. This lead-glass was so brilliant and transparent that it gave England, for the first time, a leading place among the glass-workers of Europe. A merchant in London, John Greene, had for some years been importing large quantities of glass from Venice for the English market; he sent "forms," or patterns, to be copied; but now his day was over, for the lead-glass, with its superior qualities, killed the foreign trade. Few, if any, of Greene's glasses are now in existence, but their form may be recognized in the earlier glasses of this new epoch. The types varied as the years went on, and if we try to classify them, it seems the simplest way to divide them into four groups, according to the shape of the stem, each group approximately corresponding

GROUP III. 17 18 19 20

to each quarter of the century. Mr. Hartshorne, whose book, *Old English Glass*, is a classic on this subject, divides them again into numerous classes, according to the shape of the bowl; but the stem classification is simpler, and although one type often overlapped another, both being made contemporaneously, still they followed each other in a fairly historic sequence. Mr. Hartshorne's stem groups are as follows: (1) Moulded stems; (2) Air-twisted stems; (3) Opaque-twisted stems; (4) Cut stems.

Group I.—Moulded stems. These large, heavy glasses with "baluster" stems were made towards the foot; No. 3 is later than the others in this set. In the next set we have the plain stems, into which the heavy balusters merged by degrees. The bowls were now often engraved and sometimes moulded in twisted and netted patterns that gave grace and lightness to their appearance. Nos. 5 and 6 are thus treated. The folded foot continued through this series. In plain-stemmed glasses with drawn bowls a tear is often found, and this bubble of air is the precursor of the next group.

Group II.—The Air-twisted stems. The method of making these was shortly as follows: the molten metal

GROUP IV. 21 22 23 24

end of the seventeenth century, probably in direct competition with Greene's Venetian glasses, as the forms are somewhat similar, although the "metal" is so different in quality. As the eighteenth century advanced the glasses became gradually lighter in type, sometimes having a single knop, or simply a collar under the bowl, until at last the bowl was placed on a plain thick stem, or often drawn out in one piece from the same thick stem. In the early forms the base of the bowl was often very thick, and the knops on the stem held bubbles of air, called "tears"; in some a coin may be found enclosed. They cannot be called graceful, yet they have a particular charm for the collector, which they owe to their age, and the sense of primitive striving after form. The bowls were of varied types, and the foot nearly always folded, and often domed. Nos. 1 to 4 show some of these moulded stems, No. 1 having the domed

was pricked in several places, and beads of air being enclosed, the stem was twisted round as the glass was being drawn into shape, the result forming a brilliant corkscrew twist. No. 9 is one of these drawn glasses; in No. 11 the domed foot will be noted. Nos. 13 to 16 are a graceful variety of the air-twist group: the double ogee form of the bowl of No. 14 is not so often met with, and perhaps for that reason the more to be appreciated.

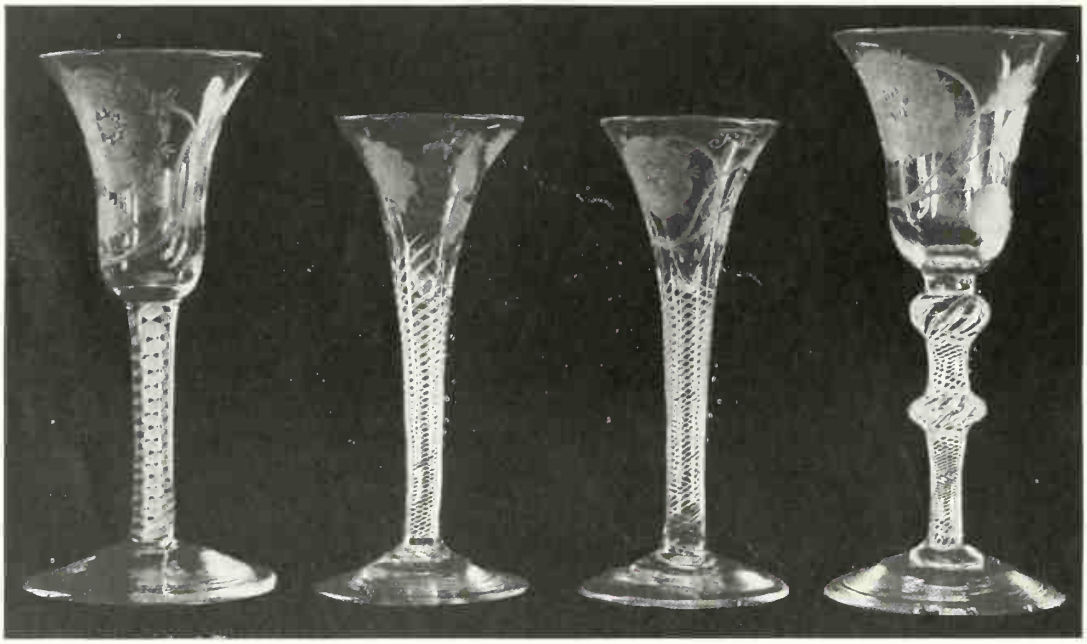
Group III.—We now come to the Opaque-twisted stems, whose variety seems to be inexhaustible. It is not such a typically English form as the air-twisted, being copied from the Venetians, and also made in quantities in the Low Countries; indeed, some go so far as to say that the canes of glass from which the stems were drawn were imported from either Holland or Venice; but when one compares the acknowledged Dutch specimens, one can discern points of

dissimilarity ; glasses which are distinctly English are noticed to have particular designs never found on Low Country specimens ; and, *vice versa*, some designs are peculiar to the Dutch glasses. It is more difficult to speak with certainty about the coloured threads which are occasionally found mingled with the white twists. Ruby of a particular shade mixed with white is often met with, and an English collector should always look upon them with suspicion, as, even if the glasses are genuinely old (and, alas! so many of them are *not*), still in all probability they are of Low Country manufacture. The red, as found in English glass, can hardly be called "ruby," it is of a darker and browner shade. Our illustration shows four white twists, of which No. 17 has a delicately moulded net-work bowl ; No. 18, one of double ogee shape ; while No. 20 is decorated with a vine pattern in raised white enamel, this form of decoration being supposed to emanate from a Bristol glass-house.

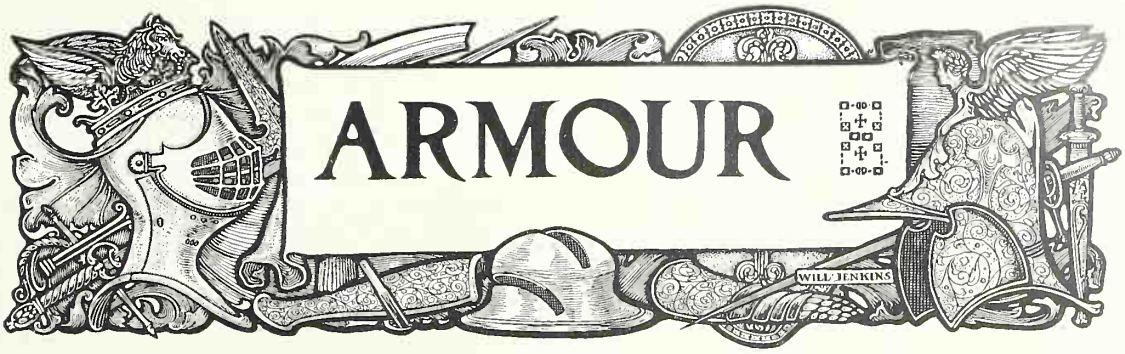
In arriving now at Group IV., the Cut stems, we reach the culminating point of English glass as a manufacture. No other country could touch it in fire and brilliancy ; lead-glass has a peculiar power of dispersing light-rays, and when our workers had attained proficiency in cutting and polishing the surface in angular facets, it produced an extraordinarily brilliant effect. The date 1758 has been found on a cut-stemmed glass, and No. 24 in our illustration may be as old, as it has the folded foot so characteristic of the earlier types, and which seems to be practically unknown in the last quarter of the century, at which period the cut stem was in vogue. It belonged to the writer's great-grandmother, and is of particular interest to him as being the glass with which he started his collection. It was probably made to celebrate a betrothal, as it is engraved with two flaming hearts. No. 23 in the same set is also unusual, as it has a domed foot. Cut-stemmed glasses continued their career well on into the nineteenth century, but they lose their interest for the collector as they become commonplace in character, although perhaps more technically perfect : the foot was polished underneath where it was broken off from the "pontil," and any artistic merit with which the spirit of antiquity has endowed them seems to be lost. As to our two remaining illustrations, Nos. 25 and 27 are of the baluster type. No. 25 may be a sweetmeat glass, or "sucket," but No. 27 seems to be too deep for that, although glasses of the same form, but shallower, were used for that purpose ; they both have domed feet. No. 26 tells its own tale : on one side is engraved a label with the word "Cyder" on it ; on the other side is a branch of apples and leaves finely engraved ; the stem has an inner air-twist besides the

25 Group I. 26 Group II. 27 Group I.

outer corkscrew. The last four are of the historic family of "Jacobite" glasses, and are probably the most highly prized by a collector; at all events, genuine specimens are hard to find. It is sad that the forger should be so clever, although sometimes he is not quite clever enough, for he engraves his emblems or the "Fiat" of the "Cycle Club" on a glass of an earlier, or it may be of a later, date. Nos. 28 and 31 are termed "Rose" glasses: there was nothing that would incriminate them with the Hanoverian Government, and yet a loyal supporter of the house of Stuart would use them to drink the toast to "The King over the water," knowing that the rose and its two buds engraved on the bowl represented for him his dethroned monarch with his son and grandson, now known as the Old and Young Pretenders. The two glasses in the centre bear emblems of the Stuart kings; both have the heraldic rose with its two buds, and the oak-leaf probably commemorating the Restoration, while one has the symbolic star, and the other "Fiat," the word or motto of the famous Cycle Club.



GROUPS I. & II. 28 29 30 31

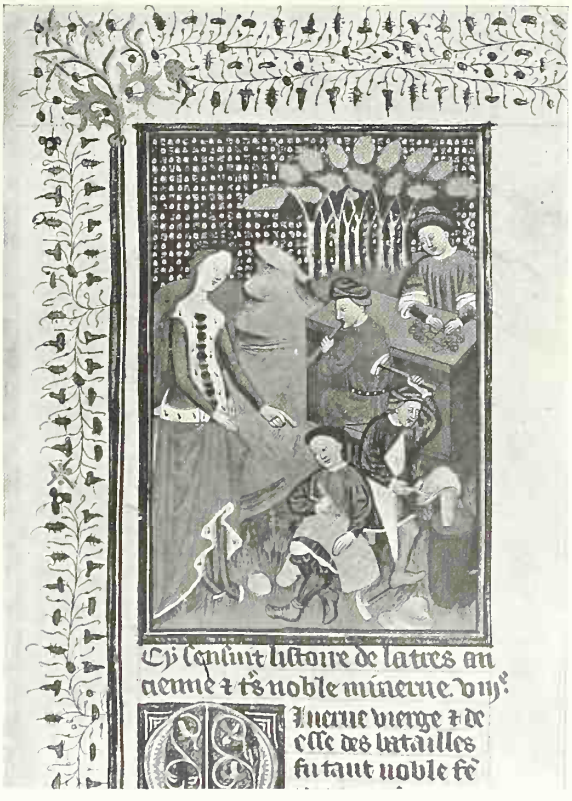


The Craft of the Armourer

By Charles ffoulkes

PERHAPS it may be as well at the outset both to allay curiosity and to disarm criticism by frankly confessing that very little is definitely known of the methods practised by the mediæval armourers. The trades guilds of the fifteenth and sixteenth centuries were termed "mysteries," and with some reason, for it was one of the principal objects of these guilds to protect their members from persecution and from piracy of their methods and practices. It is easy to understand how the armourers felt it to be of the utmost importance to keep their operations secret and unknown when we think of what vital importance was their craft to the nation to which they belonged. The whole foundation of society in those days, both as regards Church and State, depended entirely upon the prowess of the armed knight and his retainers. Diplomacy was but little practised, and the last referendum, even from a Papal excommunication, was generally the sword. It so came about that, if a nation could not provide sufficiently expert armourers, it must needs import either the works of foreign craftsmen, or, if possible, the craftsman himself, as was the case when Henry VIII. imported the famous "Almayne," or German armourers.

The Armourers' and Braziers' Company of London, from whom we might expect to derive some assistance in the way of documents, have only lists of former members, grants, deeds, and such-like documents, which do not help us materially in our quest as to the methods of the craftsmen. So we are forced to turn to other sources, and to glean what meagre information we may from inventories and stray papers in the keeping of public or private libraries. Of foreign armourers there is a little more to be learnt, for the Colman Helmschmied family of Augsburg, the Negrolis and Missaglias of Milan, are frequently mentioned in royal accounts and letters, as indeed are Burgmair, Dürer, and Cellini, who only designed the armour which others made. This can be explained by the fact that these craftsmen held very high and important positions, and royal princes had to humour them and consult their convenience when they needed their magnificent wares. The English armourers, however, do not seem to have held so high a position, a fact we can deduce from the commissions



NO. I.—A WOMAN WATCHING ARMOURERS AT WORK

of English princes being, to a large extent, sent abroad to Germany or Italy. The one Englishman who lays claim to producing fine work, but in the opinion of the best authorities, plagiarism at best, is William Pickering, master of the Armourers' Company. Pickering is thought to have made the suit of armour for Prince Henry of Wales (now in Windsor Castle Guard Room) in 1613, but in this work there is a close similarity to the work of Jacob Topf, who flourished in 1590-7. Topf's album of drawings has been published through the efforts of Viscount Dillon, who has written a preface to the reproductions. The original is in the South Kensington Art Library.

Our first illustration (No.i.) is from a manuscript in the British Museum called *The booke of noble Ladyes in french*. It shows a lady giving some instructions to a group of armourers at work. The lower figure seems to be closing the links of a hauberk or shirt of mail with pincers. His companion is beating out a helmet on a stake or anvil, while at the bench a man arranges what appears to be a portion of a "horn jack"—that is, a defence made of circular discs of horn sewn between thicknesses of linen or leather. Their task is cheered by a friend who plays upon a pipe.

No. II.—GERMAN HELMSMITH AT WORK FROM A MS. IN THE LIBRARY AT BERLIN

No. ii. is a drawing from the "Æneid" of Henry von Waldeck in the Royal Library at Berlin, and shows a "Heaulmier," or helmsmith, forging a flat-topped helm with fixed visor or face-guard. The illustration from the "Weisz Kunig" of Hans Burgkmair, that most prolific designer of armour, woodcuts, and pageants, will well repay the closest inspection. (No. iii.)

Here we see, as through an open window, the workshop of the famous Konrad Seusenhofer, maker of the suit used by Henry VIII., now in the Tower of London. Burgkmair has shown with the minute care of the practised craftsman the tools in use at that period—the forge, bellows, the punches on the bench, and the unfinished work at the back. In the foreground we see that Admirable Crichton, the young Emperor Maximilian, teaching the expert Konrad his trade. In the text which accompanies the illustration he has short conversations with the armourer, and instructs him how this fastening and that should be adjusted, and prohibits him from making use of the "forbidden art," whatever that may have been. Seusenhofer seems to have invented what is termed "a new art for warriors' armour, so that in his workshops thirty front pieces and thirty hind pieces were made at once." Whether this refers to a process of stamping out in moulds is one of those mysteries of the craft which we shall probably never discover. The king ends his discourse with the words which the modern man may well repeat to an over-officious tailor: "Arm me according to my own taste," says he, "for it is I that am about to take part in the tournament" (and we may supply the words) "and not you."

We notice in this woodcut that the anvils and tools are purely utilitarian, and not like the Italian anvil and pincers shown in No. iv. The former is cast with graceful reliefs of unknown saints, but, by the burred-over upper edge, shows that it was not of such high temper as might be, and that it has seen much heavy usage. The pincers are finely chamfered and polished, and would seem too ornate for hard work. Their form is curious in that they resemble the American "Multum in Parvo" tools, combining, as they do, hammer, nail-drawer, wire or rivet cutter, with the pincers proper. The following list of armourer's tools we take leave to quote from Viscount Dillon's invaluable *Armour Notes* (*Arch. Journ.*, Vol. LX., No. 238); they were used by one John Blewberry, who practised his craft at Greenwich in the year 1514:—"A vyce 13s. 4d., a grete Bekehorne 6os., a smalle bekhorne 16s., a peyre of bellowes 30s., a pype Stake 3s. 4d., a Crest stake 4s., a vysure stake 4s., a hanging Pype stake 4s. 4d., a stake for the hedde pecys 5s., two curace stakes 10s., four peyre of Sherys (shears) 40s., three platynge hamers 8s., Three hamers for the hedde pecys 5s., A crest hamer for the hedde peces 20d., two hamers 2s. 8d., two greve hamers 3s. 4d., one meeke hamer 16d., two pleyne hamers 2s., two

platynge hamers 2s., two cheesels wt. an helve 8d., a creste hamer for the curace 12d., two Revetinge hamers 16d., a boos hamer 12d., Eleven ffylys (files) 11d., a payre of pynsors 18d., two payre of tongs 16d., a harth stake 6d., two chesels and six ponchons 2s., a watr. trowgh 18d., a temperinge barrelle 12d., one Andevyle (anvil) 20s., Six stokks to set in the Tolys 10s., Sixteen dobles at 16d. every doble 21s. 4d., eighteen quarters of Colys 6s. 9d. In alle £13 16s. 11d.," surely a modest sum when we consider what such an outfit would cost nowadays, even with machine-made tools. The names of many of the tools are those used in workshops at the present day. A "boos" hammer rather suggests a bossing or "repoussé" hammer, but what "dobles" or the "Tolys" were it is hard to guess. In the Inventory of the Tower Armoury on the Restoration of Charles II. we find many of these tools mentioned, and in addition an "old Tew Iron." There is a note in the same inventory that the great anvil at Greenwich, called "The Great Bear," had disappeared, but was found to be in the custody of one Michall Basten, the locksmith of Whitehall. The maker of theatrical armour at the present day works from the flat rolled sheet, and when he needs a thicker and more substantial edge turns over the metal and wires it to obtain this result. The armourer of former days, however, had to work from the bar or ingot, so he beat out his work as it was needed, thin where the wearer would be less liable to attack, as, for instance, under the arms and on the inner side of the leg, and thicker in the front of the breastpiece and helm, the edges of each part of the suit being often thick and solid to prevent any chance of buckling or bending.

No. III.—THE WORKSHOP OF KONRAD SEUSENHOFER

In considering the defensive qualities of armour, it should be always borne in mind that the metal need not necessarily be of great weight and thickness to be efficacious as a protection. The "glancing" surface which is so noticeable a feature of Maximilian or fluted armour was of equal, if not of greater, importance; and the finest specimens of armour-work of the fifteenth and sixteenth centuries show this detail carefully studied. By glancing-surface we mean the fashioning of the various planes of different portions of the suit so that the opposing weapon may be directed off the wearer of the armour at a tangent.

As we have noticed above, the work of the English armourers was not sufficiently good to meet the magnificent requirements of Henry VIII., so he consulted with the omniscient Maximilian, who sent him a number of craftsmen known as the "Almayne, Almaine, or Alman" (German) armourers, who entered his service and wore the royal liveries. Some of these workmen settled permanently in England and were established as master craftsmen, from whom the English apprentices learnt their trade.

About this time we come across the term "Almain rivet or ryvet" in contemporary accounts of payments and inventories. This item has caused much discussion among antiquaries and experts as to its derivation, and as to whether it had a double meaning. In the inventories it invariably refers to

No. IV.—THE ARMOURER'S ANVIL AND PINCERS

a suit of armour for foot soldiers, as, for instance, in an inventory of armour purchased by Henry VIII. in 1512 we find "2,000 Almain rivets, each consisting of a salet, a gorget, a breastplate, a backplate, a pair of splints (or taces)," bought from Guy de Portenary of Florence at 11s. each. Again, in the inventory of the forfeited goods of Dame Huntingdon, executed for murdering her husband in 1523, we find "sex score pare (pair) of harnes of Alman ryvets," the pair in this case being the back and front plates that went to make up the complete suit. Viscount Dillon inclines to the opinion that this is the only true meaning of the term, and we may suggest that it is derived from such roots as the French verb "revêtir," to dress, from which also comes the architectural term "revêtement" or "casing."

Other authorities, however, would seem to insist that this form of armour was so called because it was held together by sliding rivets (*cf.* Italian "ribadire" and French "river," to clench), which were made with a shoulder so that, although the under plate was riveted firm, the upper plate worked loosely under the head of the rivet with a slot cut vertically. We find this use of the word by Mr. Laking in the catalogue of the armour of the Wallace Collection, No. 564. Before we leave the craftsmen who worked in England we may notice that about the year 1627 the wages of an armourer's "hamerman" were 24s. per month, and that the cost of a tilting suit was often as low as £15. Suits at this price must have been plain to severity, for the suit ascribed to Pickering made for Prince Henry of Wales cost £450, and the magnificent parade suit by Desiderius Colman, now in the Madrid Armoury, cost 3,000 gold escudos.

In the year 1627 we find a complaint lodged that the armourers of Greenwich were not earning their salaries, "for they are paid £3,000 by the king, and in one year have not made seven suits."

In the same year one John Cooper refused to take up the post of surveyor to the King's (Charles I.) armoury till he had been paid arrears due to him in his former capacity of 16d. per day for a year and a half.

For our information respecting the master armourers of Germany and Italy we are indebted to the minute and detailed researches of the late Herr Wendelin Boeheim, who has collected all the records which have been discovered up to the present time in the comprehensive pages of the *Jahrbuch der kunsthistorischen Sammlungen* in Vienna. It is by the courtesy of the editor of this exhaustive periodical that we are permitted to produce Nos. iii., vii., and viii.

We may fairly claim the premier place among German, if not European, armourers for the Colman family of Augsburg, for they produced the master-smiths Koloman, Lorenz, and Desiderius, all craftsmen of the first rank. The Colmans took for themselves as a family name the "craft-name" of Helmschmied, and it is by this name that we are most familiar with Koloman, the most notable of them all.

The armour-mark of the family is shown in No. v. It was used by the first armourer of the family, George, whose forebears practised the craft of watch-making and jewellery, by Koloman, his grandson, and by Desiderius, son of Koloman. Lorenz, the father of the latter and son of George, varied the mark slightly, as we see in No. vi.

The Colmans or Helmschmieds lived in the Schmiedgasse, which may be noted as the craft-street for ironsmiths in Augsburg, and their house is marked with the dates 1440-1525.

Koloman, whose medal-portrait we give in No. vii., was born in 1470, and produced magnificent work for Charles V. and Philip of Spain. At the age of thirty-six his position was so secure as an expert craftsman that we find him informing his patrons that he will not work for king or prince until he has previously received full payment into his hands. His father, Lorenz, was the inventor of a complete armour for the horse, including jointed leg-pieces. The picture of Harnischmeister Albrecht in the Vienna Museum shows horse armour of this nature, and a

No. V.—MARK OF THE HELMSCHMIEDS

No. VI.—MARK OF LORENZ COLMAN

No. VII.—MEDAL-PORTRAIT OF KOLOMAN COLMAN

"cuissard" or thigh-piece for a horse exists in the Musée de la Porte de Hal, Brussels (IV. 9, *Catalogue* 1902), but it is needless to add that the invention was seldom used.

Armour was made to measure, and we find a letter from Bernadino Missaglia, a member of the family of famous Milanese armourers, in which he states on January 14th, 1507, that Lorenz, who was apparently at that time in Italy, cannot make the armour for the Marchese of Mantua till he has received the clothes for measurement. In No. viii. we have a drawing by Hans Helmschmied, who seems to have been a brother or son of Koloman, which is of interest partly because it bears the family arms and partly because, when compared with the designs of Topf in the album above alluded to, it shows that this was the usual method of designing armour, as a sketch submitted to the patron before the work was begun.

Of other German smiths we must notice Konrad Lochner of Nurnburg, who flourished in 1567 (No. ix.); Topf of Innsbruck, of whom the empress-mother writes that her son Ferdinand II., when five years old, "loves this Topf better even than his horses"; Rockenburger, or Rosenberger (No. x.), of Wittenberg, who produced some fine work now in the Dresden Museum; Hans Grünewalt of Nuremberg; and last, but by no means least, the great Konrad Seusenhofer, who was at his best in 1514. The mark given in No. xi. is that of a relative, but we may hazard that it was used by him, as his only existing mark, though worn and defaced, suggests the same lines. It was Konrad who, as we have seen at the beginning of this article, was employed by the young Maximilian and was also instructed by that precocious prodigy. Since writing the sentence referring to the stamping of many suits at once by Seusenhofer, the writer of this article finds that his view on this point is confirmed by Herr Boeheim, one of the most expert of historians and critics of this craft. The magnificent suit made for Henry VIII. as a present

No. VIII.—SKETCH BY HANS HELMSCHMIED

No. IX.—MARK OF KONRAD LOCHNER

No. X.—MARK OF ROSENBERGER

from the Emperor Maximilian, and now in the Tower of London, is one of the few authentic suits by this artist, and is described in the Greenwich Inventory of 1547. The horse armour which is shown with it, however, is of a later date, and is certainly of inferior workmanship, though the motive of the design is the same.

Of French armoursmiths we have few records, and the Spanish craftsmen confined themselves mostly to

No. XI.—MARK OF SEUSENHOFER

the making of swords at Toledo and elsewhere. The Italians, and especially the Milanese, however, were expert as armourers, and discovered secret methods for tempering their metal to such a degree of hardness that even the great German master-smiths Koloman and Seusenhofer did not disdain to learn from them. There was of necessity a great jealousy between the craftsmen of these two countries, for good armour was of such vital importance to the rulers of Europe, and good armourers were so scarce, that the best man was sure of the best clientelle, whatever his nationality. So far was this spirit of jealousy carried that we find a shield made by Desiderius Colman in 1552 for Charles V., and now in the Museum of Arms at Madrid, decorated with a design which includes a bull, which must be supposed to represent Colman, vanquishing a fallen soldier on whose shield is "Negrol," or "Negroli," a noted armourer of this period. The Negrolis were an offshoot of the family of Missaglia who flourished in Milan in the middle of the fourteenth century. The founder of the family migrated from his native village of Ella and set up in business in Milan, where his house in the Via degli Spadari (another "craft-street of the sword-makers") still bears the mark which he and his family used for their work. His son Tomaso was high in favour as a craftsman, and worked for the Visconti, the Pope, the King of Naples, and others. Antonio was the last of the family to bear the name, and in 1515 we find Giovanni Negroli the master-smith. To prove the connection of the two names with the same family we have a tombstone in the Church of St. Satyro in Milan which gives the name "Negroli of Ello, formerly called Missaglia." There are some fine specimens of the work of Antonio and also of Philip Negroli (No. xii.) at Vienna and also at Madrid. Another expert workman of this period was Antonio Picinino, 1509, whose mark we give in No. xiii. As will be seen from the foregoing

No. XII.—MARK OF PHILIP NEGROLI

summary, the material at hand for studying the lives and methods of these notable craftmasters is of the meagrest. Their methods were protected, and only too well, as "mysteries," which only the expert worker in metal can guess at, while their lives were just those of honest citizens whose records are solely a few letters and accounts of payments. Lack of space has compelled us to pass over the work of

No. XIII.—MARK OF PICININO

those masters who designed and did not execute, but much might be written of interest concerning the work of Burgkmair, Dürer, Leonardo da Vinci, Benvenuto Cellini, Pollajuolo, and Verrocchio, who all have left some record of their skill in this direction.

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BURLINGAME
PUBLIC
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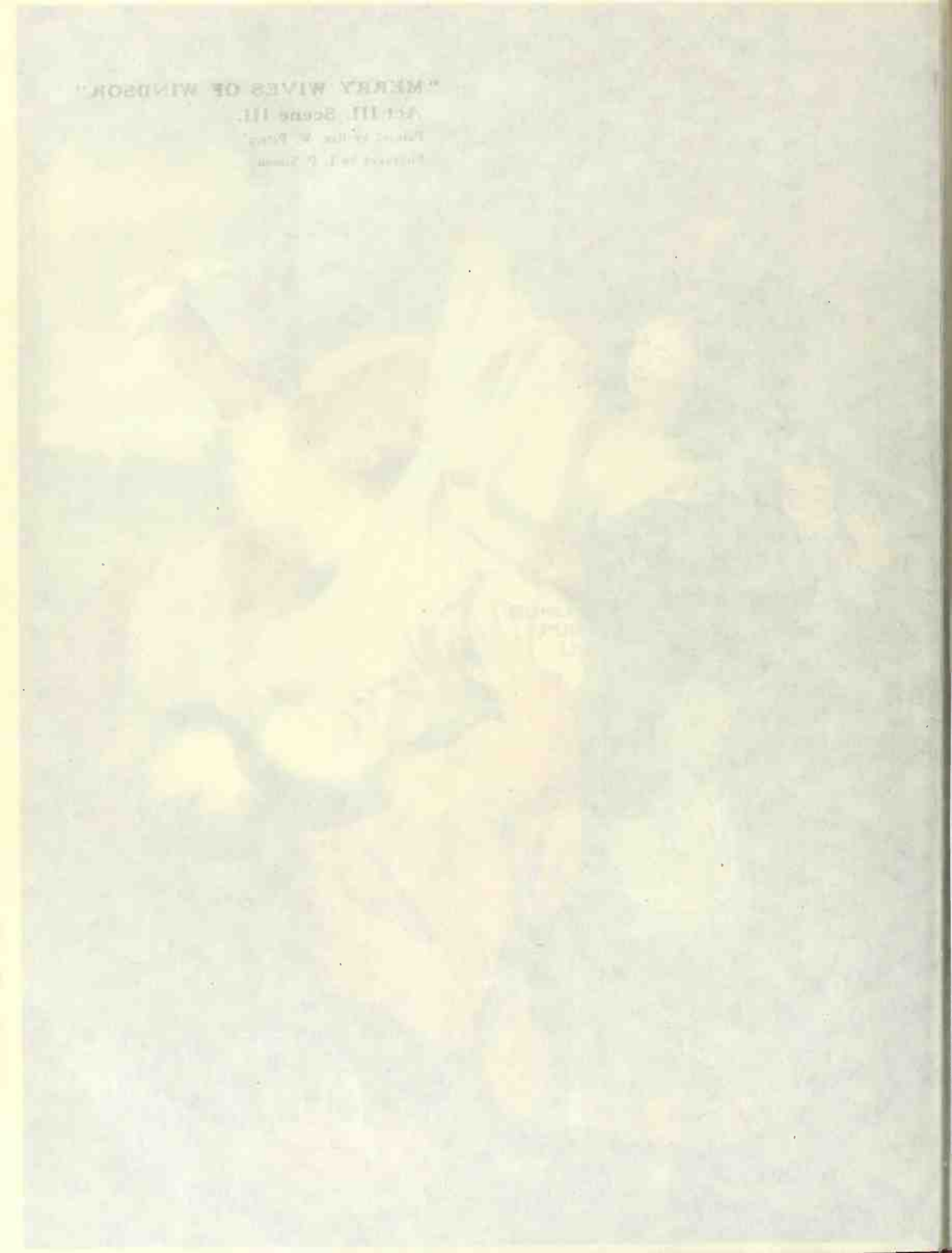
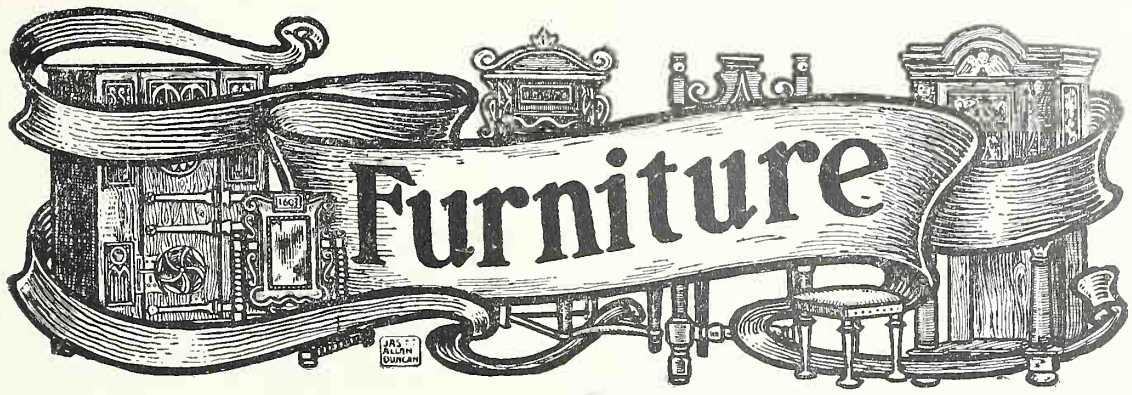
"MERRY WIVES OF WINDSOR"
Act III. Scene III.
Painted by Rev. W. Peters
Engraved by J. P. Simon

A Traditional "Borgia" Cabinet.



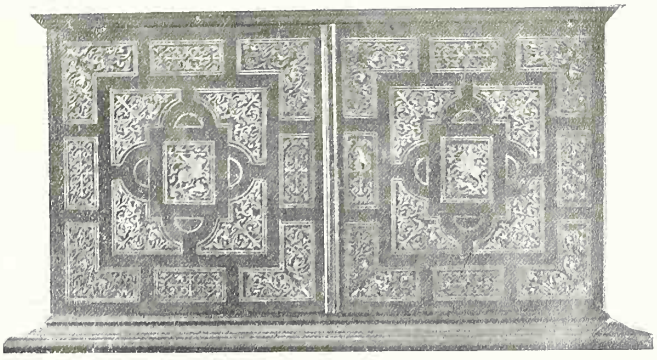


A Traditional "Borgia" Cabinet. By Major Raymond Smythies

TRUE lovers of old furniture, as distinguished from those who are merely collectors of specimens, are always attracted by a piece which, in addition to its beauty of form or workmanship, or both, has also some claim to historical or personal interest. The cabinet which I propose to describe in this article may, I think, fairly be included in this category, and consequently may be considered to have some interest for the readers of THE CONNOISSEUR MAGAZINE. In comparison with the large number of beautiful and costly books which have been published on English, French, and other furniture, very few indeed have been written on the early furniture of Italy, and this is the more extraordinary since it can hardly be denied that the designers and craftsmen of artistic furniture in all other European countries derived their inspiration primarily from Italian sources. Still the fact remains, and I believe I am right in saying that at the present time there is not one book in the English language devoted entirely to the history and development of old Italian furniture. This makes it extremely difficult to give a reliable opinion on a specimen of antique furniture of that nationality, for first-hand knowledge of a large number of authentic pieces is very hard to obtain, especially as in some of our largest English collections there is a vagueness of classification and a lack of arrangement which makes them very difficult to study.

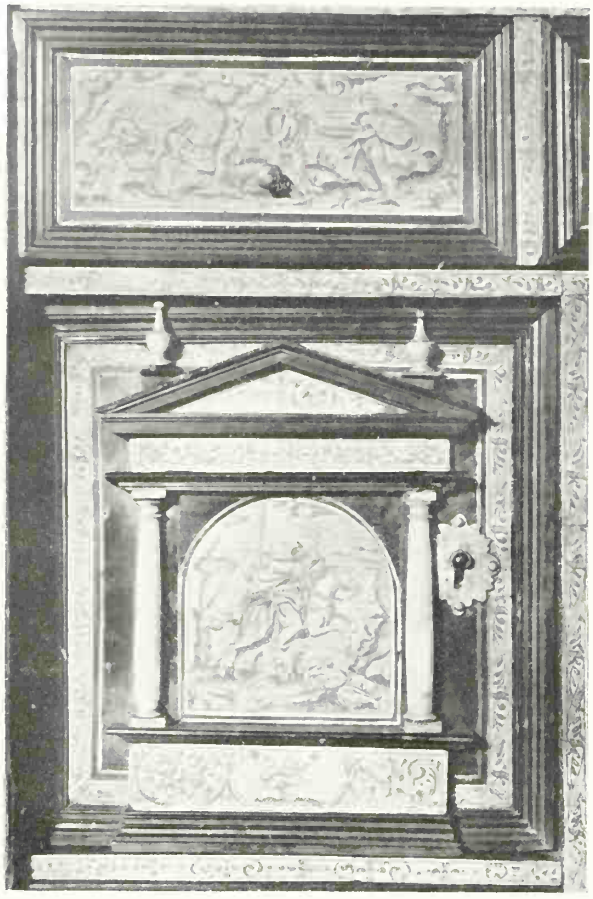
The cabinet here illustrated appears to me to be in general style and workmanship undoubtedly Italian and of the sixteenth century, but as to whether it is early or late sixteenth century opinions may perhaps differ. Personally I think it is late, for reasons which I will mention presently. The figure of the Virgin on the front of the centre drawer is certainly Spanish in type, but this is not sufficient to outweigh the strong evidence of Italian origin which the rest of the cabinet affords. This figure was very possibly copied from a Spanish picture or statue, and indeed such a thing is most likely if the traditional history of the cabinet, which I will refer to later, is founded on fact.

The dimensions are unusually large for a cabinet of this type, and it was evidently an important piece made for a wealthy patron. In length it is 3 ft. 7 in., its height is 1 ft. 11 in., and its depth 1 ft. 5 in. The exterior is of ebony, profusely decorated with arabesques in ivory and tortoiseshell. The central panels of the doors contain representations of equestrian figures, and those of the sides curvilinear designs, which have the appearance of monograms. Inside, the doors are ornamented in the same manner as on the outside, and the top is covered with geometrical parquetry veneer made of fairly large pieces of dark wood of a rich brown colour. The interior is differently, though quite as elaborately, decorated as the outside. It contains a nest of fifteen drawers lined with cedar wood, and two cupboards. Each of these has an engraved ivory front with ebony mouldings, the centre drawer and the two



ITALIAN 16TH CENTURY CABINET (FRONT, DOORS CLOSED)

cupboard doors being treated architecturally. The subjects engraved on the ivories are mostly mythological, but partly sacred, a feature which is typical of the period to which the cabinet has been assigned. There are also what appear to be heraldic emblems engraved on the ivories of the cupboard doors. In the year 1885 an exhibition of works of art was held at Lima, and the cabinet we are discussing formed one of the exhibits. This circumstance happens to be of considerable interest, for in the catalogue which was published by the authorities of the exhibition appears a long notice regarding the supposed history of this cabinet. With all that is said in the notice I do not think many people will agree; the dates given in some cases are inaccurate, and the arguments used are not always convincing. Still there is much of interest, and the following extracts, translated from the French, should certainly not be omitted from any account of the cabinet. The words between brackets are corrections suggested by myself:—



DOOR OF LEFT-HAND CUPBOARD, AND FRONT OF DRAWER ABOVE IT

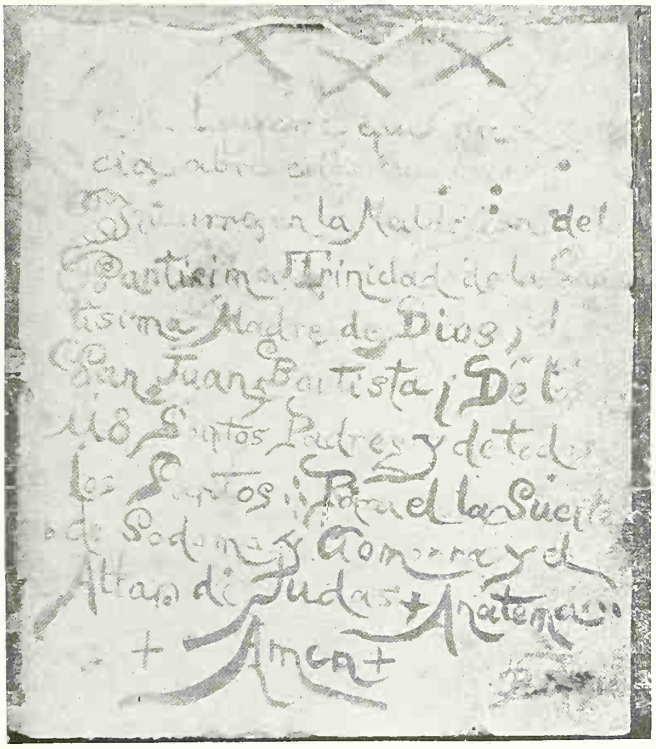
"Exhibition of Works of Art held at Lima in the month of December, 1885.

"It is said that this precious piece of furniture belonged to the Court of the Inquisition, and that in it were deposited the keys of the secret archives. On the outside of the back of the principal drawer there is a piece of parchment which has been pasted on to it, on which the following is written, '× × × Any person who without permission shall open these drawers will incur the curse of the Most Holy Trinity, of the Most Holy Mother of God, of Saint John the Baptist, of the Holy Fathers, and of all the Saints ∴ For her [him?] the fate of Sodom and Gomorrah, the reward of Judas + Anathema . . . + Amen + Borgia.'* Who was this Borgia who fulminated this seeming anathema? It is easy to point out amongst the known Borgias, or Borjas, those who cannot have been the author of it, but it is very difficult to make certain which of

FRONT OF CABINET WITH DOORS OPEN

* This parchment is still in position pasted on to the back of the centre drawer, and the actual words of the curse written on it in Spanish are as follow:—"Qualquiereneque sin Lizencia abre estos caxones incurre en la Maldizion de la Santisima Madre de Dios, de San Juan Bautista delos—Santos Padres y de todos los Santos ∴ Para el la Suerte de Sodoma y Gomorra y el Altan de Judas + Anatema . . . + Amen + Borgia" (or Borja ?).

them it was who did issue it. . . . We have come to the conclusion that the Borgia who signed this anathema was perhaps the celebrated Cæsar himself, and we justify the making of so bold a supposition on the following grounds:—(1) We are satisfied that the cabinet in question dates from the sixteenth century, and Cæsar Borgia died on the 12th May (March?), 1507. The style of the sixteenth century is the same as the latter years of the fifteenth. (2) We know that Cæsar, that fashionable and luxurious prince with the disposition of a sixteenth century ruffler, had at Rome in his palace in Trastevere the finest [one of the finest?] collection of furniture, weapons and works of art which existed at that time, and that this collection was dispersed on the prince's departure from Rome in 1503. (3) Cæsar Borgia, Cardinal and titular Archbishop of Valencia, had the right to fulminate anathemas from the time he was a youth till 1489 [1499?], the year in which he was secularised.



PARCHMENT FIXED ON TO BACK OF CENTRE DRAWER

(4) The parchment pasted on to the drawer, the form of the handwriting, etc., point rather to an Italian origin of the sixteenth than to a Spanish origin of the sixteenth or seventeenth centuries. (5) The mixture of the sacred with the profane, which may be noticed in the designs on the ivories which ornament the cabinet, indicates that it was made rather to be the bureau of Cæsar Borgia than for the austere Court of the Inquisition. (6) The cabinet in question is evidently of Italian origin and not Spanish. For these reasons we believe that it was made for Cæsar Borgia, that the anathema which is written on it is his, and that if indeed it did belong to the Inquisition, it was because he had it specially made for the use of the Court."

It would be of very great interest if the conclusions of the Lima authorities could be corroborated, but in the absence of such corroboration, it is necessary to take into account certain indications, which in the case of the parchment certainly, and in the case of the cabinet probably, point to a later date than the time of Cæsar Borgia. If the cabinet belonged to Cæsar Borgia it is evident that it must have been made not later than the end of the fifteenth or during the first six years of the sixteenth century. Now, although the art of inlaying furniture with ivory had long been known at that time, and although it is not unreasonable to suppose that a piece of furniture made for Cæsar Borgia might be in advance of the usual fashion of the time, still until the latter part of the sixteenth century the use of *ebony* inlaid with ivory does not appear to have been common; and, in the absence of proof that the cabinet was made for Cæsar Borgia, it seems more probable that it was made at the end than at the beginning of the century. Against this contention it may be urged that an important cabinet made at the end of the sixteenth century would be likely to be designed with more elaborate outline and less simple mouldings. Some readers of this article may perhaps be able to adduce from the illustrations given further arguments for or against this theory; if so, it will be of interest to hear them.

As regards the parchment, the Lima authorities say that it bears evidence of being rather of Italian origin of the sixteenth than of Spanish origin of the sixteenth or seventeenth centuries. But if Cæsar Borgia wrote it, it would surely have the appearance of a fifteenth century document, especially if he wrote it before he was secularised, viz., before 1499?

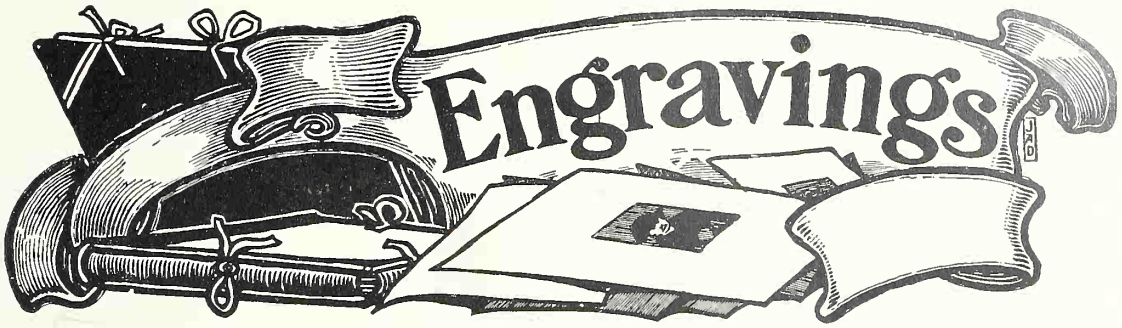
Signatures of Cæsar Borgia are not common, and even the most apparently authentic documents are open to question, but there is a letter at the British Museum which appears to be an original letter from

Cæsar Borgia to his father, Pope Alexander VI. This letter is evidently written by a clerk, but the signature is presumably that of Cæsar Borgia himself, as it is in a different hand to the rest of the letter. This letter is dated 1490, the signature is "Le Duch de Valen" (Valentino), not "Borgia," and the writing is quite unlike the writing of the anathema. But it does not seem worth while to labour this point further, for although apparently done with a stump or brush, and not with a pen, the writing of the so-called anathema is more like seventeenth century than fifteenth century writing, and whether the cabinet be early or late sixteeeth century, it seems fairly certain that the parchment attached to it is not earlier than 1600.

If this be so, and I believe it is, though the Lima authorities thought otherwise, no link remains to connect the cabinet with the redoubtable Cæsar. But from this it does not necessarily follow that this interesting piece of furniture did not belong to some other member of the House of Borgia; indeed, it seems quite possible, not to say probable, that it did. In the year 1582 was born Francisco de Borja y Aragon, Prince of Squillace, and great grandson of Pope Alexander VI. This prince was a Spaniard, and in 1615 he was appointed Viceroy of Peru, an appointment which he held till December, 1621. Is it not a reasonable suggestion that Francisco de Borja (or Borgia) may have been the owner of the cabinet, that he obtained it from Italy, or from one of his Italian relatives, that he had the Spanish Madonna engraved on the centre drawer, and that in order to terrorise possible thieves he wrote in Spanish the malediction which appears on the parchment? That he was not, as a layman, authorised to issue an ecclesiastical anathema would not, I imagine, have troubled him much, nor would it have prevented the circulation of a report that a terrible curse had been affixed to the cabinet, and would fall on anyone who rashly ventured to open the drawers without permission. The fact that Francisco de Borja was Viceroy of Peru would account for the cabinet having found its way to Lima, and the supposition that it belonged to him, and that he was the author of the malediction on the parchment, seems to me to be in accord both with the probable date of the cabinet and the parchment, and to be in every way more likely to be correct than the romantic but questionable theory put forward by the authorities of the Lima Exhibition. As regards the signature, it certainly looks more like Borgia than Borja, but it is much obscured by dirt, and in any case I do not think this need be considered as putting out of court the theory of Francisco's ownership. Borgia, or Borja, would be an unusual signature, it appears to me, in any case, either for Cæsar or for Francisco, but this document is also unusual, and supposing that it was written by Francisco, one can imagine that he preferred his signature to it to be of such a kind that in the event of awkward questions he could repudiate it.

It is a pity to have to banish the tragic visions which a cabinet owned by Cæsar Borgia brings irresistibly to the mind's eye, but food not quite so strong is, I think, sufficient to provide nourishment to the ordinary imagination; and, whatever theory we may hold regarding the Borgia connection, we may with safety picture to ourselves many strange scenes which during its long life this interesting old cabinet must undoubtedly have witnessed.

ENGRAVED IVORY DRAWER FRONT, WITH EBONY MOULDING



Some French Line Engravers: Cornelis Vermeulen, Pieter van Schuppen, and Antoine Trouvain

By W. G. Menzies

THREE line engravers of the seventeenth century whose work is worthy of acquisition by collectors are Cornelis Vermeulen, Pieter van Schuppen, and Antoine Trouvain. None is perhaps in the first rank, though in the work of two, at least, is reflected the firmness and dexterity associated with the prints of Nanteuil and Edelinck. All were portraitists, and though essaying to engrave religious, historical, and other subject pictures, it is by their engraved portraits that they merit recognition.

The work of their greater contemporaries, Nanteuil, Edelinck, and Masson, is, as a whole, gradually getting beyond the reach of the average collector, and it therefore behoves those to whom fine line engraved portraits appeal, and who are prevented by financial reasons from purchasing the chefs-d'œuvre of the great triumvirate, to look about for what is perhaps next best—the work of the pupils of these great masters.

Already the acquisition of some of the finer prints by these men in the second rank necessitates no inconsiderable expenditure, such portraits as Vermeulen's Philippe d'Anjou, Van Schuppen's portrait of the Dauphin after De Troy, and Trouvain's portrait of Louis XIV., for instance, all showing a steady upward tendency.

LUDOVIC FRANCIS LE TELLIER BY C. VERMEULEN, AFTER P. MIGNARD

The admirer and collector of French engraved portraits is in the same position as he to whom the work of the great painters of the eighteenth-century British portrait schools appeals, who, if Reynolds, Gainsborough, and Romney are too much for his purse, must perforce satisfy himself with the commendable efforts of Francis Cotes, Nathaniel Dance, and Zoffany, and, as a consequence,

BY ANTOINE TROUVAIN, AFTER J. JOUVENET

portraits by these men, too, are now steadily increasing in value.

Unlike some phases of print collecting, the acquisition of engraved portraits, no matter of what school or period, is no craze but a hobby, which is commendable from many points of view; and though the portraits of the minor men lack much of that remarkable technique which distinguishes the work of their greater confrères, yet, as portraits, they leave little to be desired.

Pieter van Schuppen and Cornelis Vermeulen, like Edelinck, were natives of Antwerp, though the former was born some twenty-one years before Vermeulen saw the light. Born in 1623, Van Schuppen for a time worked at the engraver's bench in his native town, but Paris called him, and he went there to enlist under the banner of the great Nanteuil, to become one of the master's most apt pupils: in fact, later in life he earned the sobriquet of "le petit Nanteuil."

One point strikes everyone at all familiar with the prints by Van Schuppen, quite apart from the evidence of dexterity and firmness with the burin which they display, and that is the excellence of drawing. Many of the engravers of the period, though masters of the burin, were weak in drawing, Vermeulen being among the number, but in practically all of Van Schuppen's efforts the drawing is faultless.

Like his master, Van Schuppen engraved a number of portraits from his own designs, but he also engraved many fine portraits after Le Brun, Mignard, François, Le Fèbre and Largillière, whilst amongst his few subject plates are works by Raphael, Van Dyck, and Philippe de Champaigne.

Nagler gives a list of about 120 plates by Van

LOUIS XIV. BY P. VAN SCHUPPEN, AFTER V. VAILLANT

Schuppen, some of which appeared in Perrault's *Hommes Illustres*.

The following are generally considered to be his best prints :—

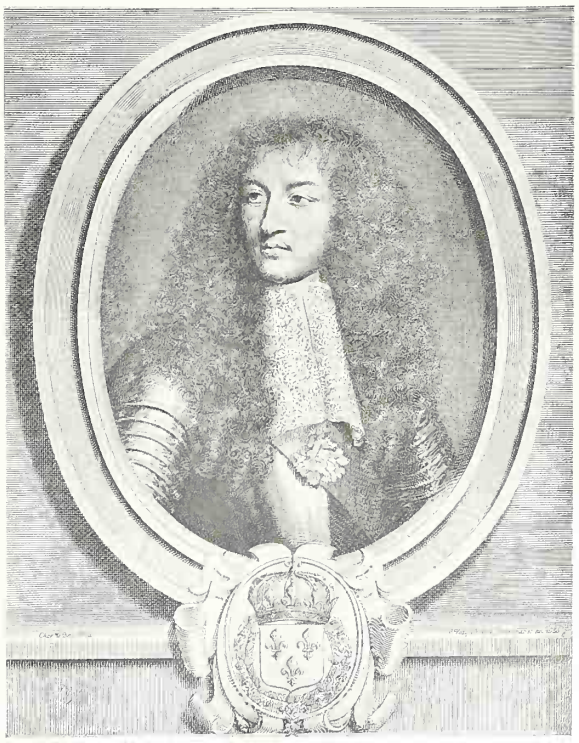
Louis XIV., after Le Brun, 1662.
The Cardinal d'Este, 1662.
The Cardinal de Mazarin, after Mignard.
The Chancellor Seguier, after Le Brun.
François Villani, Bishop of Tournay, after François.
François M. le Tellier, Marquis de Louvois, after Le Fébre.
Louis le Pelletier, President of Parliament, after Largillière.
Frans Van der Meulen, after Largillière.
Madonna della Sedia, after Raphael, 1661.
The Holy Family, after Seb. Bourdon.
The Holy Family, after Gaspar de Crayer.
St. Sebastian, after Van Dyck.
King David, after P. de Champaigne.

Cornelis Vermeulen was born in Antwerp in 1644. For some time he lived in France, but later he returned to his native country, where he died in the first decade of the eighteenth century. Though thoroughly conversant with the possibilities of the burin and capable of executing excellent plates so far as technique is concerned, Vermeulen's works suffer by comparison with those of many of his contemporaries, owing to the weakness of the drawing. This especially applies to his plates of historical subjects. Nevertheless his style is clear and neat, and collectors of prints of this period should not fail to include a few portraits by Vermeulen in their portfolio.

Vermeulen engraved a number of portraits of English notabilities for I. de Larrey's *History of England, Scotland and Ireland*, published in Rotterdam towards the end of the seventeenth century, a work which is only valued for the sixty-seven portraits it contains. Amongst Vermeulen's plates for this work are portraits of *Anne Boleyn*, *Catherine Howard*, *Catherine Parr*, *Lady Jane Grey*, *Robert, Earl of Leicester*, *Oliver Cromwell*, and *William III.*

He was very successful with his plates after Rigaud, two of the best being those of *Marie Louise of Orleans*, and *Louise de Luxembourg, Marshal of France. Philip V. of Spain* and *Maximilian Emanuel, Elector of Bavaria*, both after Vivien, and *Marie Louise de Tassis* and *Nicolas Van der Borcht*, after Van Dyck, are also desirable prints.

Amongst his subject pictures there must be noted *Bacchus and Erigone*, after Guido, which he engraved



LOUIS XIV. BY P. VAN SCHUPPEN, AFTER C. LE BRUN

for the Crozat Collection, and *Marie de Medici escaping from the City of Blois*, after the picture by Rubens in the Louvre.

Mention, too, must be made of his fine portrait of the painter Pierre Mignard, engraved in 1690, which rightly ranks amongst his most sought after prints.

Antoine Trouvain, unlike Vermeulen and Van Schuppen, was a native of France, being born at Montdidier in 1656. He came to Paris, and apparently resided there until his death in 1710. He was fortunate to have as master Gerard Edelinck, and from him learned to handle the graver with great neatness and dexterity; in fact, though in number his prints are few, they are almost all of a pleasing character, and worthy of comparison with those of better known and more prolific engravers.

Amongst his plates will be found portraits after Tortebat, Jouvenet, and De Troy, while his subject plates include prints after paintings by Carlo Maratti, Antoine Coypel, and Rubens. Perhaps his most notable plate is the portrait of *Armande de Lorraine d'Harcourt, Abbesse de Soisson*, which is deservedly highly valued. An interesting portrait, too, is that of the painter, *Jean Jouvenet*, after a picture by himself, while others are *Jean Pesne*, engraved in 1698, *François le Boutellier, Bishop of Troyes*, and *Réne Antoine Houasse*, the painter, after Tortebat.

His subject plates include *The Annunciation*, after Carlo Maratti; *Christ Restoring Sight to the Blind* and *The Drunk Silenus*, both after Coypel; and *The Marriage of Marie de Medici with Henry IV.* and *The Minority of Louis XIII.*, after the pictures by Rubens in the Louvre.

The engravings illustrated are from prints in the possession of John Mallett, Esq.

UNKNOWN PORTRAIT BY A. TROUVAIN

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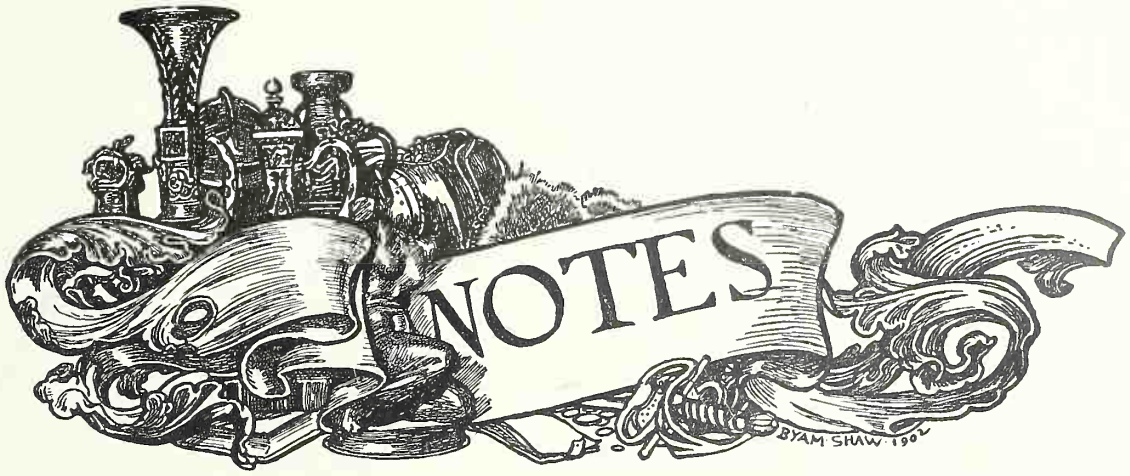
Drawn by A E Chalon R.A

Engraved by E.J Ryall

Marguerite Countess of Blessington



The Mantle of the Law and Bells
By George H. Sweet

An intensely interesting relic of the rites, ceremonies, and traditions of Hebrew worship is preserved in the South Kensington Museum, almost unknown to the majority of sightseers and historians, in the gorgeous Mantle of the Scroll of the Law and Bells made for the Sephardic Synagogue of the Portuguese Jews in Amsterdam. This magnificent vestment of embroidered velvet, with its finial bells of silver filigree, happens to possess also a rare and doubly absorbing appeal by its association with the great name of Spinoza. It was from the Jewish Synagogue of Amsterdam that the great Baruch de Spinoza was excommunicated and publicly cursed, July 27th, 1656, for his defection from the orthodox faith of his fathers. Spinoza, a Portuguese or Sephardic Jew, was born at Amsterdam, November 24th, 1632, and his studies were but half completed before an intellectual crisis took place, which forced him to abandon the Hebrew faith with its immemorial antiquity. The Jewish doctors, exasperated at the defection of their most promising pupil, offered him unavailingly a yearly pension of 1,000 florins to remain in the synagogue. Its refusal resulted in his formal excommunication and the anathema of the Church in 1656. After an unsuccessful attempt to assassinate him one day on leaving the synagogue, he fled precipitately from Amsterdam.

MANTLE OF THE LAW AND BELLS, SEVENTEENTH CENTURY

The splendour of the Oriental mind is reflected in the Mantle of the Law, in the exquisite embroidery of gold thread or fine wire, the particular art which has distinguished the bye-past race of Judæa, and this garment, a Malbush or robe of state, was used for reading and bearing the Scroll of the Law in procession through the synagogue.

BURLINGAME PUBLIC LIB.

There was an obligation to adorn such a vestment with fringe—"Speak to the Children of Israel, and bid them make fringes to the borders of their garments," the number of knots in each fringe being made to correspond to the number of the books of the Law.

The silver bells and coronet adorned the ends of the two wooden staves, to either end of which the Scroll of the Law, consisting of long pieces of parchment sewn with thongs, was fastened.

It is impossible to look upon this survival from the historic synagogue of the Dutch Jews of Amsterdam without recalling that fallen star of its communion, who lived to write the *Tractatus Theologico-Politicus*.

New English Pottery Mark

A REMARK made recently was to the effect that it was a great pity all the old pieces of pottery and porcelain which collectors are anxious to secure are not marked, so that we might be certain of their origin. To this a well-known specialist replied, that if all were marked there would be nothing in the pursuit; the charm of uncertainty, the necessity of investigation would be absent.

It is obvious that he is right. With no effort to make, no difficulty to overcome, the pursuit, whether of game or of bric-a-brac, would possess little interest. The true sportsman delights to match his skill and endurance against the cleverness and activity of his quarry, and his noblest trophies are the records of the most difficult achievements. The collector likewise must have effort before success; he does not wish to sit down and weep because there are no more worlds to conquer. It is surprising how many unsettled questions there are on the subject of English ceramic history. Even the most experienced judges have often to confess themselves ignorant or doubtful. Many factories are known to have been in existence in the eighteenth century, of the productions of which no single specimen can be absolutely identified. It is therefore a pleasure to discover an unrecorded pottery and a distinct advantage to make known a previously unpublished mark. Our illustration is of a pair of candlesticks, each of which bear on their bases an impressed mark—

BRADLEY & CO.
COALPORT.

CANDLESTICKS BY BRADLEY & CO., COALPORT

The candlesticks are 11 ins. high, and of a kind of dark cream ware, such as has often been called "early Leeds." The reliable evidence of the mark with a careful comparison of the paste, form, and decoration of these objects will enable collectors to attribute many jugs and similar specimens to the right factory. The design, with two rather pretty, nun-like faces on each candlestick, the gracefully tapering, slightly fluted stems, and the raised flower ornaments on the base, suggest that the potter had for model a piece of silversmith's work of the middle of the eighteenth century. The lines on the stems and the lower lines on the bases are dark blue; the flower ornaments are in dark green and a touch of orange colour, while the leaf-shaped ornaments round the bases are alternately yellow and orange. The facts all point to there having been a factory of some importance at Coalport before the time of Mr. John Rose, who is said to have established his works between 1780 and 1790. As to who Bradley & Co. were the writers on English pottery are silent; but now that the name is known as makers, it may be hoped that further information may be searched for and be forthcoming.

The attention now being given to our old English potteries may make it well worth while to establish the facts concerning the place, and the date of the Bradley works.

The Rood-Loft and Screen of Llangwm Ucha, Monmouthshire

Situated in a secluded valley in the heart of Monmouthshire, far from the toil and strife of the great city, lies the church of Llangwm Ucha. The name Llangwm itself means "the enclosed place in the glen," *i.e.*, "the church in the valley"; whilst Ucha signifies "upper," to distinguish it from Llangwm Isa, "the lower," a neighbouring parish, whose church lies only two hundred yards away.

Though lying off the beaten track—it is three miles from Usk along the Chepstow road, and then half a mile to the left—Llangwm Ucha is visited by a large number of strangers in the summer, and indeed no archæological or antiquarian visitor to Monmouthshire should leave the county without inspecting this interesting little church, and, above all, its most beautiful and elaborate rood-loft and screen. The latter have been well known locally for many years, and a story is still told that about 1820 Dr. Cooke, the Rector of Totworth, in Gloucestershire, when visiting the church, was so impressed by their wonderful beauty that he offered the then churchwardens a new peal of bells if they would allow him to remove the rood-loft and screen to his own church; but, to their credit, his offer was refused, and Monmouthshire owes a debt of gratitude to those two men. However, Dr. Cooke had models made of parts of the screen, and these were erected in his church.

The screen stands in its original position in front of the chancel arch, and is approached by four steps from the nave, whilst on the right is a large window of four lights, apparently of early Tudor design, which, carrying out its purpose, throws its light full on to the screen, so that one may see the richness of its carving. There are eighteen divisions in the upper and lower portions of the screen, and the head of each is ornamented with delicate tracery. In the centre are two folding doors of similar design.

Above the screen is a richly carved beam, and surmounting this is the coving, which has been restored, and consists of square panels, fifty-four in number. Each panel is fringed with carving, and on each intersection is a decorated boss.

Next above is the lower beam, almost two feet in depth, supporting the rood-loft, and here one sees some wonderful carving. On the lower portion is a moulding, and just above are five beads, between which is beautiful and rich work. At each end of the beam is a bracket consisting of delicate tracery, supported by corbels.

In the centre of the rood-loft are two mullions, on each side of which are nine divisions, making in all eighteen, the same number as in the screen. Each division is completely filled with tracery of richness equal to that in the screen, though of different design. Above this there is the upper beam, which has less depth than the lower, but is almost as richly carved.

It is said the original floor and back of the rood-loft still remain. The filling in of the back consists of four narrow pieces of boarding with cusped arched openings in the heads, through which one may look into the chancel.

There does not seem to be any trace remaining of a socket or niche for the rood cross or figures, and it is a matter for conjecture where these were. The screen and loft are made of oak, and it may be that some of the absolutely original work still remains, so white and worm-eaten is the wood. To the casual observer there is now no trace of colour, although, no doubt, it was richly illuminated in red, green, and gold. What restoration has taken place has been carried out most beautifully, and thoroughly harmonizes with the beautiful old carving. The obvious purpose of the window was to light up the screen, and we may therefore presume the latter was erected first, and therefore in all probability was built before A.D. 1500.

It is quite impossible to adequately describe in words the wonderful beauty of this rood-loft and screen, the richness and delicacy of its carving and traceried work showing the care and love with which our forefathers decorated their places of worship.

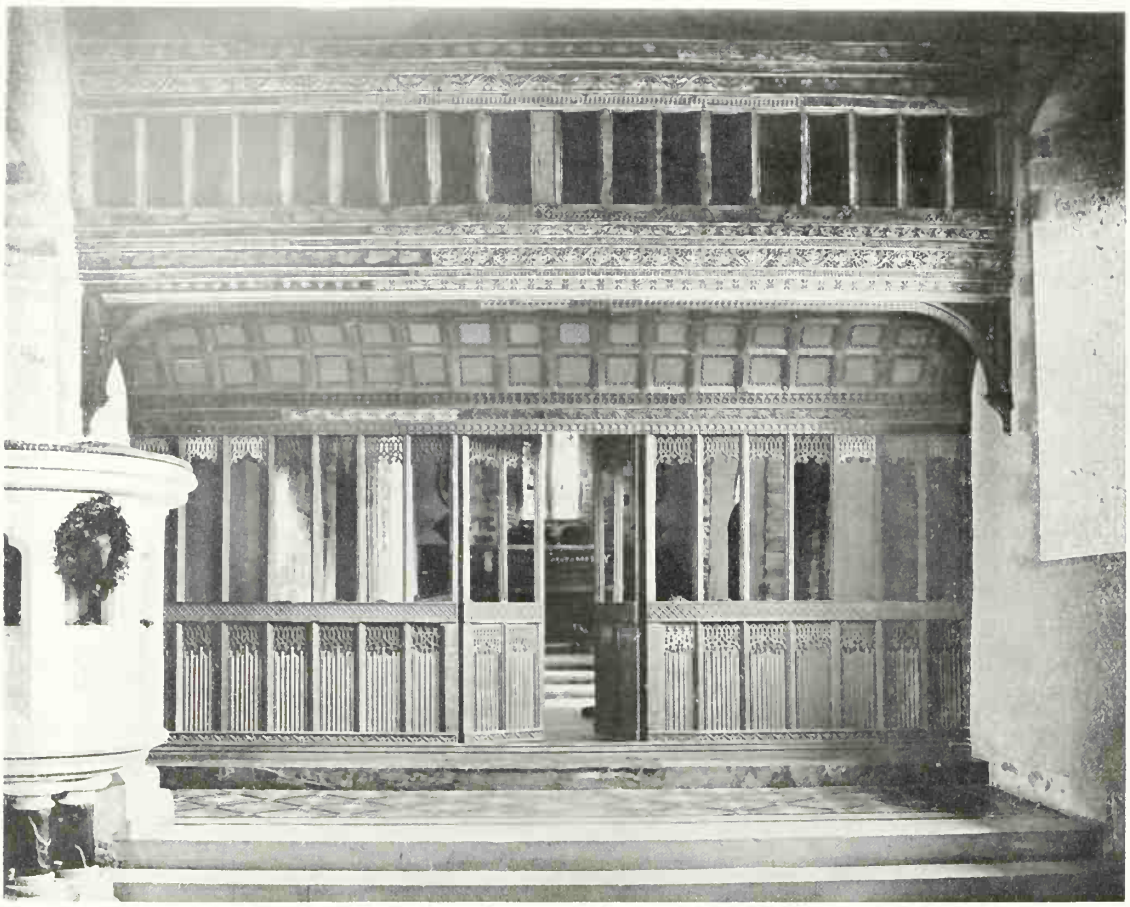
Those who visit Llangwm Ucha should also inspect the screen at Bettws Newydd, which is four miles from Usk, on the old road to Abergavenny. Although not so beautiful an example, yet the two should both be seen, for there is an extraordinary contrast in that we may truly say the former is silver white in its hoary antiquity, whilst the latter is literally black with age.

To the courtesy and kindness of Mr. John Bowen, Castle Vale, Usk, I am indebted for these notes.—F. H. Worsley-Benison.

Mr. Bowen sends me the following additional notes:—

Castle Vale, Usk, Monmouthshire,
July 24th, 1908.

Fourteen of the divisions in the rood-loft are filled with tracery, while four have nothing inside them: the four are, counting from the right, the 2nd, 11th, 17th, and 18th. In all, except the 8th and 9th, the work seems to be old; but I hardly think that this can be the case, having regard to your photograph,



THE ROOD-SCREEN, LLANGWM CHURCH, MONMOUTHSHIRE

but as the work is removable from each division, some of them may have been taken away for a time. The 8th and 9th are of the most obviously recent work. Over each division, except the 8th and 9th, is a canopy of different design; but over the 8th and 9th the canopies are similar.

I think one would be quite safe in saying that some of the tracery in the rood-loft appears to be restoration work. But really what has been restored has been done so well and carefully that from the end of the church one detects no difference even in the colour of the wood, and from a closer view it can be seen how much care has been taken to make the work harmonize.

I should be extremely chary in stating that any special part of the screen is absolutely original, though some of the mullions and supports represent work which it is fairly safe to say is two hundred years old.

Perhaps the corbels and side brackets show work as old as any. In the loft the floor and back strike one as being very old, and the filling in consists of boarding of very ancient design. And I think that this is what we may say is original work, although, unfortunately, it is the least interesting.

It is easy to realize that, when restoration has been carried out with such faithful adherence to the original work, it is hard to say which parts were made first. But there is no doubt that a large portion is, if not absolutely original, still very old, and to all intents and purposes original.

The length of the screen across the chancel is 19 feet.

Municipal Records of Dorchester

The Municipal Records of the Borough of Dorchester, edited by Canon Mayo and Arthur William Gould (Pollard's, Exeter), is a valuable addition to the printed records of English county towns.

Dorchester, the capital town of the County of Dorset, with a past anterior to the Roman

occupation of Britain, possesses a series of Royal charters dating from the first Edward, and a *Domesday Book* dating from 1395, together with many other charters and documents bearing upon the history of the town.

The authors are to be congratulated upon the great care and time expended in bringing into one volume transcripts of all the most important of these documents, together forming a valuable historical survey of the corporate development of the town.

Besides producing an historical work of great value, the compilers have saved the irrevocable obliteration of the early records of the borough, as before the collection of the material for this book, the documents were rotting in old wooden boxes suffering from damp, with the further risk of destruction by fire.

It is to be hoped the more valuable of such interesting archives now repose in the Town Clerk's safe or some other worthy receptacle.

Pewter Porringer

THE pewter porringer reproduced commemorates the "Peace of Ryswick, 1697." The figure at the bottom of the bowl is Marlborough; the words in the scroll are—

"To Europe peace I give,
Let Nations happy live."

The monogram is Ryswick. The three figures on the cover are cockerels, acting as a stand under the bowl, if necessary.

Ladies Fair and Frail: Sketches of the Demi-Monde during the Eighteenth Century By Horace Bleackley (John Lane)

ALEXANDRE DUMAS, the son, used to say that the "ladies fair and frail" are highly interesting psychological problems, and most of the plays he wrote dealt with *demi-mondaines*. But his modern heroines—La Dame aux Camélias, Diane de Lys, and the famous protagonist in "Le Demi-Monde"—although they were sketched from life by the great French playwright, are far less fascinating persons than the ladies of the eighteenth century with whom Mr. Horace Bleackley deals in his remarkable book.

The eighteenth century was, *par excellence*, the century of gallantry, prodigality, and lax morality. These almost amounted to a fine art. The lives of the ladies fair and frail were then interwoven with the career of many notable personages; and because the general atmosphere of that frivolous period was one of delightful mutual tolerance, one reads the life stories of Kitty Fisher and the other queens of gallantry with as much indulgence as interest.

Mr. H. Bleackley has written his monographs with the conscience and accuracy of a Benedictine monk, and also with the broadness of views of a philosopher.

We learn to know not only the life but the character and thoughts of those women who played in England almost as important a part as Mme. de Pompadour and Mme. Du Barry played in France in the days of Louis le Bien-Aimé.

Here are the good-humoured Fanny Murray, the pretty flower-girl of Bath, who did not sell

PEWTER PORRINGER

flowers very long: the witty and incomparable Kitty Fisher, whose popularity was amazing, and who "eclipsed the rest of the frail sisterhood during her reign": the intellectual and stately Nancy Parsons, who "had the features of a Madonna and large soulful eyes," and was the friend of the Duke of Grafton . . . and others: the winsome Kitty Kennedy, the Irish belle, whose name was mainly associated with that of Lord Robert Spencer; Grace Dalrymple Eliot (Dally the Tall), who managed to be both artful and naive, candid and mendacious, and who never had any discriminations between deception and truth; and lastly, Gertrude Mahon, another spoilt child, fond of adventure, and nicknamed "the bird of Paradise."

All these elaborate monographs are written in a style and with a precision worthy of the greatest praise.

It may be added that Mr. Bleackley's book is illustrated with excellent reproductions of the portraits of the ladies fair and frail.—R. DE C.

Brown Stoneware Punch (?) Bowl

If any further proof were needed that the artistry of our eighteenth-century potters was but seldom at fault, surely we have it here in the accompanying illustrations of a large brown stoneware bowl, height 1 ft. 3 ins., circumference 3 ft. 8 ins. This fine piece of old English pottery unfortunately bears no date or inscription, but some compensation may be found in the fact that it is in "mint" condition.

It would be an interesting, although perhaps an idle, task to attempt to name with any certainty the use for which this bowl was originally intended; but the suggestion may safely be hazarded that it has formed the centre of more than one convivial gathering in days gone by. It is in the possession of Mr. F. M. G. Abell, of Leamington.

Our Plates

It was not until a comparatively late date that M. Kann began to include examples of the Primitives in his collection. But in a few years he succeeded in acquiring a series of such works unrivalled in any private gallery. A small though choice example is the supposed portrait of the *Chevalier de Gros*, by Rogier Van der Weyden, which we reproduce. The face and hands, it will be noted, have extraordinary truth and significance; the drawing of the fingers, in particular, reveals an intimate knowledge of anatomy. On the back of the panel are painted the arms of the sitter.

Through the kindness of Lady Victoria Manners, we are enabled to reproduce a superb *Portrait of a Lady*, by John Hoppner, in which is depicted all the facile craftsmanship, easy brushwork, and personal sense of womanly beauty which ever distinguished this popular artist's work.

It was purchased in 1876 or 1877 from a shop in Worthing by the Duke of Rutland. The picture

BROWN STONEWARE BOWL

Vol 24. Plate facing 8
Pp 123.

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bears a resemblance to Mary Isabella, Duchess of Rutland; but there is no record of Hoppner having painted her. Any information which would lead to this portrait being identified would be interesting.

La Toilette de Vénus, by Janinet, after Boucher, ranks amongst the most famous prints of this eminent French engraver. Though by no means a student and recorder of manners and costume like Debucourt, he attained fame more by the prettiness of his compositions than by any accurate power of observation. *La Toilette de Vénus* shows his command of colour, for in that print he has marvellously rendered the opalescent tones and the pearl-like rosiness of tint so dear to the painter Boucher.

The growing popularity of the work of the parson-painter, the Rev. W. M. Peters, adds an increased value to the numerous engravings after his work. A singularly fine example of his work, and also of the work of I. P. Simon, the engraver, is the scene from *The Merry Wives of Windsor*, which we reproduce in colours in the present number.

We also include in the present number a portrait of *Marguerite Countess of Blessington*, after Chalon, by that prolific engraver, H. T. Ryall.

As a special presentation plate, a fine reproduction of Raeburn's portrait of *Mrs. Lauzun*, in the National Gallery, is presented with this number.

Mrs. Lauzun was the daughter of Henry Tucker, of the Kentish family of that name, and married in 1796 Capt. Henry William Lauzun, of the Royal Staff Corps. The portrait depicts her when at the age of seventeen, the painting being bequeathed to the nation by Miss Henrietta Francis Tod Lauzun in 1900.

The colour plate on the cover of the present number of Gainsborough's *Blue Boy* is from the painting in the possession of the Duke of Devonshire.

Silver Tankard

THE tankard here illustrated has a curious history. One of a fine service of silver in daily use by a family in Herefordshire, it was taken out into the hayfield for use by the workers and lost. Some months after burglars entered the landowner's house and stole all the other cups, bowls, and tankards. The following year the subject of our illustration was found still under the hedge, where it had lain since the hay-harvest of the year before. Its temporary loss was thus the cause of its preservation in the family, where it is now prized as the sole remaining specimen of the old service.

It is dated 1699, and weighs over 26 ozs. The arms of the Thompson family are engraved in front; the lid is plain, the thumb-piece slightly scrolled.

SILVER TANKARD, 1699

The Drama

Of late years early editions of old English plays have become increasingly difficult to procure, a result partly brought about by the action of the public libraries, which, having come to regard them as an extremely important part of the foundation upon which our literature has been gradually built up, have not hesitated to absorb as many copies as fell in their way. The effect of this has become most marked, for not only has the supply of works of this character proved inadequate to meet the demand, but prices have greatly increased, so that the collector finds himself in a dilemma bearing a two-fold aspect. As invariably happens in similar cases, finding that sixteenth-century interludes and pre-Shakespearean plays generally are practically out of reach, he enlarges the scope of his requirements and brings within it plays of the eighteenth century as auxiliary to those of the seventeenth, once—exceptions apart—the very latest in point of date which it was worth anyone's while to acquire. The coming of the new century may also have had something to do with this result, for it seemed to age these more modern publications by a hundred years. However that may be, there is no question that the collection of old plays has now become very general, and that the word "old" has a far more elastic meaning than it once had. Comparatively modern plays, common enough at one time, have become scarce; others, which were rare, have become rarer still; and many are only to be met with at intervals, and, as it might be, by accident. It is very seldom, indeed, that an extensive collection of old English plays is now to be seen outside the walls of the more important libraries, and in calling attention to a catalogue just published at 6d. by Messrs. Pickering & Chatto, of 66, Haymarket, S.W., we accomplish what it may perhaps not be in our power to do again. This catalogue, consisting of 174 closely-printed pages, is devoted entirely to first and early editions of old English plays, acquired as the result of assiduous care and attention during a period extending over the last fifteen years. It is annotated throughout, the information given being, as a whole, of the greatest bibliographical value. The circumstances under which the plays were produced, the names of those who took part in their production, the sources from which they were derived, something of the life's history of each author whose works are catalogued—such are the salient features of what is to all intents and purposes a guide to the collection of old English plays which are, moreover, to be got while there is time at the prices affixed. Anyone who has anything to do with the market value of old works of this class knows that the prices ruling now must speedily be broken. On looking over Messrs. Pickering and Chatto's *Illustrated Catalogue of Old and Rare Books*, published some five or six years ago, where a considerable number of old plays are recorded, and comparing the prices ruling then with those which prevail now, even by auction, we find the difference so great that it would hardly be credited were not the evidence in support of it past questioning. Hundreds of such instances might be quoted, and in their several degrees all are, in our opinion, prophetic of a time when the vast majority of old English plays will have been absorbed by the great public libraries of which we have spoken. This latest catalogue is undoubtedly the most important of its kind which has been issued by any bookseller for a long period of time, and as such is worthy of something more than a mere passing reference.

Books Received

A History of Art, Vol. II., The Middle Ages, by Dr. G. Carotti, 5s. net. (Duckworth & Co.)

Hampshire, painted by Wilfrid Ball, R.E., described by Rev. Telford Varley, M.A., 20s. net; *Art and Democracy*, by Dixon Scott. (A. & C. Black.)

Catalogue Raisonné of Dutch Painters, by Hofstede de Groot, 25s. net. (Macmillan & Co.)

Chats on English Earthenware, by Arthur Hayden, 5s. net. (T. Fisher Unwin.)

The Book of Trade Secrets, Receipts and Instructions for Renovating, Repairing, Improving and Preserving Books and Prints, by an Expert, 1s. net. (J. Haslam & Co.)

A Brief Account of Gypsy, compiled by Bob Skot, 2s. 6d. net. (R. McGee & Co.)

Some Examples of Merton Abbey Tapestries, by Aymer Vallance, 6d. (Morris & Co.)

The World's Great Pictures, Part V., 7d. net; *The Wallace Collection*, Reproductions of sixty Masterpieces, 6d. net. (Cassell & Co.)

Das Furstenberger Porzellan, by Christian Scherer, 18 marks. (Georg Reimer, Berlin.)

Die Erztaufen Norddeutschlands, by Dr. Albert Mundt, 9 marks. (Klinkhardt & Biermann, Leipzig.)

Frans Hals, by E. W. Moes, 15 francs. (G. Van Oest & Co., Brussels.)

Le Secona Livre des Monogrammes, marques cachets et ex-libris, by George Auriol. (Henri Flouri, Paris.)

The Story of the Jewish People, Vol. I., by Jack M. Myers, 1s. 6d. net. (Kegan, Paul, Trench, Trübner & Co.)

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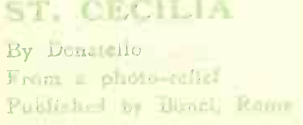


ST. CECILIA

By Donatello
From a photo-relief
Published by Brogi, Rome

Samuel Mearne, Bookbinder to Charles II. By E. Alfred Jones

THE recent regrettable dispersal of the extraordinary collection of manuscripts and books formed by the late Lord Amherst of Hackney is another sign of the great advance in the price of fine English bookbindings. This advance is, no doubt, largely due to the absence of a duty on old books entering America. As is well known, our transatlantic friends, especially Mr. Pierpont Morgan, are omnivorous collectors of books.

It is not proposed to discuss the contents of Lord Amherst's library; but to examine the exalted claim made in behalf of a bookbinder named Samuel Mearne, and described as stationer and bookbinder to Charles II. A lasting monument has been put up to his memory by Mr. Cyril Davenport, of the British Museum, in the elaborate and finely-illustrated book published at Chicago in 1906. It is not too much to say that since then a keener interest has been manifested both in England and America in the beautiful bookbindings assigned to his hand. But we venture to doubt whether it is appropriate to bestow such a glowing tribute upon one who, as we shall endeavour to show, was nothing more than a prosperous merchant, and not a practical bookbinder at all. That Mr. Davenport firmly believes Mearne was a craftsman is clearly implied by his disagreement with Mr. Herbert P. Horne's contention that the well-known "cottage" pattern had its origin in France. He says: "I should like to claim for Samuel Mearne that he invented the gable or cottage design for himself." But elsewhere he quotes an important remark made by one John Bagford, a leather merchant of the end of the seventeenth century, who had collected numerous extracts, cuttings, and specimens of stamped leather, with the intention of writing a history of printing—an intention which, unfortunately, was never fulfilled. This remark, which helps to establish our contention, is contained in the essays preserved in the British Museum. After saying that Cambridge, Eton, and London were famous for their bindings, John Bagford emphasizes the statement that at each of these places there were "several workmen as noted as Suckerman was." This bookbinder, it would seem, was employed by Samuel Mearne, and, despite his Teutonic name, was, according to our informant, "bred up at Eton"; and, moreover, that "he was perhaps one of the best workmen that ever took tool in his hands." He also goes on to say that "besides there are others that have deserved well, and ought to be remembered in after ages, not only for their true working in the binding of books, but because each of them had added something new in their style of working; among these are Nott, Tatnam, and Richard Balley, bred under the tuition of Suckerman at Mr. Merne's." This evidence, strong as it is, is hardly enough to dispose of the theory that Mearne was a practical bookbinder. But a perusal of the original bills and warrants will, we think, complete the evidence. In these he is more often described as stationer and bookseller than bookbinder; and in his last will and testament, proved 8th June, 1683, he is set out as citizen and stationer of London. He regularly supplied the royal palaces with such things as perfumed wax, penknives, ink, sand, and parchment, silver-mounted ink-bottles, and various other details of stationery. It cannot be maintained that he was a silversmith and a cutler because he sold silver inkpots and penknives. In this he was on the same level as Robert Scott, Samuel Carr, and Edmund Castle and partners, stationers to James II., William III., and George I. respectively. His bills bear a strong resemblance to those of these royal stationers. We fear that Mr. Davenport has set Samuel Mearne in a niche which should be occupied by others, a thing which he has done in two other books, in the case of Thomas Berthelet, royal printer and bookbinder to Henry VIII. and Edward VI., who was not a practical designer or craftsman, and of Sir Robert Vyner, goldsmith to Charles II. Although Mr. Davenport claims in his illustrated book on the English regalia in the Tower of London that Vyner was the maker of some of the plate and regalia for the coronation of Charles II., there is abundant evidence that he was not a worker in the precious metals, but a merchant-banker. All the plate, definitely known to have been supplied by him, bears other makers' marks, and we should be disposed to say that Samuel Mearne — who, it is significant to note, is mentioned neither by Pepys nor Evelyn, both lovers of fine bookbindings, in their diaries —held a similar position, and that he treated as merchandise the costly bibles and prayer-books which he furnished for the special embassies of Ralph Montagu, afterwards first Duke of Montagu, the third Duke of Richmond, and the first Earl of Carlisle. It is curious, too, that Evelyn, who is credited with the discovery of the genius of Grinling Gibbons, should have failed to mention the name of the "great bookbinder," Samuel Mearne, in his comment on the library of Arthur Capel, first Earl of Essex, at Cassiobury Park, "that it was large and very nobly furnished, and all the books richly bound and gilded." This is all the more remarkable because Mearne provided the bibles and common prayer-books for Capel's embassy to Christian V. of Denmark.

We think Mr. Davenport's tribute at the end of his interesting book should have been paid, not to Samuel Mearne, but to the actual craftsmen mentioned by John Bagford, with the addition of others whose names, like that of the refugee bookbinder, Bonaventura Doffell, who fled to England with other artificers after the massacre of St. Bartholomew in 1572, have long since been forgotten. "A parting tribute of admiration for a binder who was able to design stamps and schemes of decoration, which were strong enough to influence the corresponding art in England for nearly three hundred years, we will take leave of Charles II.'s great bookbinder."

BURLINGAME PUBLIC LIB.

Notes and Queries

[*The Editor invites the assistance of readers of* The Connoisseur Magazine *who may be able to impart the information required by Correspondents.*]

Unidentified Rembrandt Portrait.

Dear Sir,—I have for many years been a collector of mezzotints after Rembrandt. I have recently purchased of a well-known London printseller a mezzotint portrait of a woman of which I send you a photograph. It is a proof before any letters. The printseller and I think it is undoubtedly after Rembrandt. I shall be greatly obliged if you will permit a reproduction of the print to appear in The Connoisseur Magazine, as one of your readers may be able to identify the portrait.

Yours faithfully, H. W. Bruton.

UNIDENTIFIED LAWRENCE PORTRAIT

Unidentified Lawrence Portrait.

Dear Sir,—I am enclosing a photograph of an oil-painting in my possession by Sir Thomas Lawrence, and I should be pleased if you could help me to identify the subject of the portrait. I have also the picture of Miss Charles Kemble similar to the one appearing in The Connoisseur Magazine of last month (March). They have both been handed down to me from the collection of the late Sir Frederick Adair Roe, Bart., part of whose collection was sold by Messrs. Christie, Manson, and Woods, in May, 1867.

Yours truly,

M. E. H.

UNIDENTIFIED REMBRANDT PRINT

Unidentified Portrait (April Number).

Dear Sir,—I feel almost sure that the unidentified portrait in your April number is a long-lost portrait of our ancestor, Sir Anthony Deane, who was the friend of Samuel Pepys, and had charge of the Deptford and Harwich Dockyards during three reigns. He built the "Royal Charter" and several other large ships for Charles II., and about two or three years before the King's death was given the right to wear the stern of a man-of-war (of the period) on his coat of arms. My grandfather unfortunately lost the great seal, a relic of Sir Anthony, from a boat, but we have an old document all about this, with an impression of the seal on it. The view through the window is probably the part of old Harwich dockyard just in front of the windows of the old house that, of course, now is demolished. The face is very like several of the old family pictures.

Would Mr. Southam kindly let us know where he found the picture?

For an account of Sir Anthony Deane you have only to turn to Pepys' *Diary*, where he is mentioned many times. He taught Peter the Great of Russia the art of shipbuilding.

Yours faithfully,

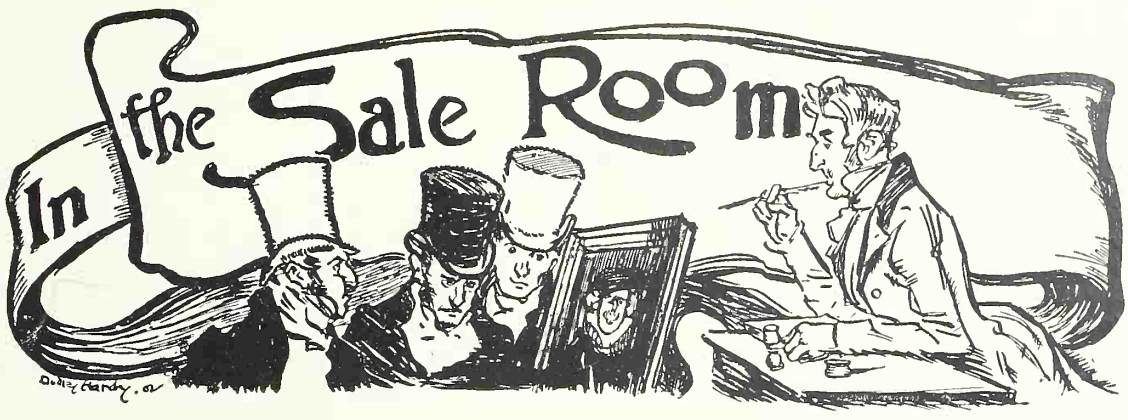
Dora V. Greet.

Unidentified Portrait (April Number).

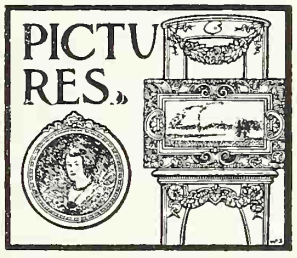
Dear Sir,—This damaged portrait is that of Prince Rupert of Bavaria, a nephew of Charles I., and admiral of the British fleet about that time (1684). I cannot account for the initials J. C.; but I have compared the features with a portrait (rather younger) by Peter Lely at Nottingham Castle, and the likeness is striking.

I am, yours truly,

E. Schilling.



THE catalogues of the April picture sales form quite a small pile, for there are thirteen in all, including one of a sale held at Mr. Dowell's rooms in Edinburgh; but, with a single exception, they are not of great importance. The first at Christie's in point of date (April 3rd) consisted of the modern pictures of the English and Continental schools, the property of the late Mr. J. J. Brown, of The Woodlands, Reigate, and many of these had failed to reach the reserves when offered at Christie's on June 30th, 1900. The sale now consisted of 150 lots, which produced £4,734 9s. Among pictures by artists of the modern Continental schools there were: Josef Israels, *The Assassination of William the Silent*, 1584, 41 in. by 58 in., 540 gns.; P. Joanowitch, *The Traitor Tracked*, 37 in. by 55 in., 1887, 195 gns.; M. de Munkacsy, *Drink*, an interior with a peasant family, on panel, 41 in. by 59 in., 320 gns.; and J. Stevens, *Waiting for Hire, Bois de Boulogne, Paris*, 46 in. by 71 in., 1854, 160 gns. English artists included: J. D. Harding, *The High Alps as seen from between Corno and Lecco*, 37 in. by 71 in., 110 gns.; J. Linnell, sen., *An Autumn Afternoon*, a woody landscape in Surrey, with drovers, cattle, and sheep on a road, 27 in. by 38 in., 1873, 260 gns.; and Edwin Long, *Primero, Segundo y Basso Profondo*, 40 in. by 56 in., 1873, 105 gns. Two old pictures sold well: B. Van der Helst, *Portrait of a Lady*, in black dress, with white linen collar and cuffs and pearl ornaments, seated by a table, resting her right hand on a book, 39 in. by 31 in., signed and dated 1650, 360 gns.; and Karl de Moor, *Portrait of a Lady*, in rich flowered dress with brown scarf, 30 in. by 24 in., 120 gns.



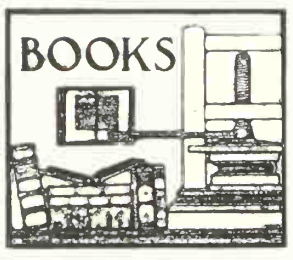
The remaining works of the late Mr. J. T. Nettleship, some of which had been exhibited at the New Gallery, and others at the British Art Gallery and the Royal Academy, formed part of the sale on April 17th. The sale on the following Saturday contained only two features of interest, a Constable picture of *Yarmouth Jetty*, with boats, figure and cart, 27 in. by 35 in., the property of the late Professor B. Bertrand, was understood not to have reached the reserve at 1,380 gns.; and a work by Sir W. Fettes Douglas, P.R.S.A., *Stonehaven Harbour*, 47 in. by 23 in., an important example of this artist, which escaped general notice, and was knocked down at 28 gns., being acquired for the National Gallery, Edinburgh. The modern pictures and drawings, the property of Mr. Harold Rathbone, art director of the "Della Robbia" pottery, Birkenhead, formed the chief portion of the sale on Monday, April 26th, the pictures including:—Arthur Hughes, *The Pained Heart*, 36 in. by 42 in., exhibited at the Royal Academy, 1868, 200 gns.; E. Fortescue Brickdale, *The Little Foot-Page*, 35 in. by 21 in., 150 gns.; Ford Madox Brown, *Take your son, Sir!*" 27 in. by 14 in., unfinished, 100 gns.; and Albert Moore, *Marble Benches*, 18 in. by 29 in., 140 gns.

The one important sale of the month (April 30th) was made up chiefly of modern pictures from various sources, a total of about £18,500 being realised. The principal lots were the property of the late Mr. James A. Garland, of New York, a portion of whose collection was dispersed in that city on March 19th last. The pictures now sold by Messrs. Christie have nearly all been exhibited at the Metropolitan Museum, New York. An example of Jules Breton, *Le Goûter*, three peasant women in a harvest-field, eating their mid-day meal, 29 in. by 47 in., dated 1886, sold for 2,700 gns., which is the record price for a work by this artist in England. Two were by C. F. Daubigny, *Les Bords le l'Oise*, a village with a church on rising ground above the river, two peasant women and some geese in the foregound, on panel, 13 in. by 22 in., 1875, 870 gns.; and *The Haunt of the Herons*, a landscape with several herons in a marsh in the foregound, on panel, 12 in. by 21 in., 1872, 300 gns.; N. Diaz, *The Forest of Fontainebleau: Autumn*, on panel, 9 in. by 12 in., 420 gns.; J. L. Gerome, *The Saddle Bazaar, Cairo*, 31 in. by 25 in., 400 gns.; three by C. Troyon, *Cattle in a River*, a black and white cow and a brown one are advancing down the bank into the river,

while beyond them a white cow stands in the water, 32 in. by 45 in., 1855, 2,550 gns.; *Cattle in a Pasture*, a brown and white cow with a calf by the edge of a pool in the foreground, another cow on the right, on panel, 20 in. by 28 in., 2,500 gns.; and *Peasants and Sheep*, on panel, 18 in. by 13 in., 430 gns.; Sir L. Alma-Tadema, *Springtime*, 34 in. by 20 in., 900 gns.; Erskine Nicol, *Yours to Command*, 19 in. by 25 in., 1865, 310 gns.—from the W. Cottrill sale, 1873, 300 gns., and T. F. Walker sale, 1883, £330; and a drawing by A. de Neuville, *Destroying the Communications*, 46 in. by 32 in., 1884, 380 gns.

Among the late Mr. James A. Campbell's collection there were two by Jacob Maris: *A View of Amsterdam*, looking across a canal to a row of houses on the bank, 17 in. by 44 in., 1875, 1,200 gns.; and *A Fisher-woman and Child by the Sea-shore*, 16 in. by 11 in., 210 gns.; and S. Ruysdael, *A River Scene*, with numerous boats and figures drawing a net, 20 in. by 28 in., signed with initials, and dated 1644, 310 gns. The late Lord Battersea's property included two old portraits: J. Sustermans, *Portrait of Johannes Bapta Guelph*, in gray slashed doublet, crimson breeches, and large lace collar, holding a staff in his left hand, 78 in. by 46 in., 115 gns.; and Sir A. Van Dyck, *Portrait of Mutio Vitelleschi*, chief of the Jesuits, full length, standing, in black dress, 79 in. by 47 in., 95 gns. A single property consisted of a drawing by J. M. W. Turner, *Ingleborough from Hornby Castle*, view from the terrace of the castle over wide open meadow land, bordered by the river, 11 in. by 16 in., signed and dated 1818, exhibited at the Old Masters, 1887, and at the Guildhall, 1899, engraved by C. Heath for Whitaker's *History of Richmondshire*, 1822, 1,300 gns.—from the Bale sale of 1881, 2,200 gns. The late Mr. R. M. Foster's property included a drawing by W. Collins, *Cromer Sands*, a group of four children in the foreground, on panel, 9 in. by 12 in., exhibited at the Old Masters, 1877, and etched by the artist, 105 gns.—from the J. H. Anderdon sale, 1879, 155 gns.; the C. S. Bale sale, 1881, 250 gns.; and James Price sale, 1895, 105 gns.

An anonymous property "of a gentleman of New York" included N. Diaz, *In the Forest of Fontainebleau*, two girls with a fawn in the background, on panel, 15 in. by 21 in., 250 gns.; two by H. Harpignies, *River Scene*, with a weir, cottages, and figures, 10 in. by 17 in., 100 gns.; and *A Hillside at Hérrison*, 18 in. by 14 in., 1891, 150 gns.; and Ch. Jacque, *Sheep in a Stable*, 8 in. by 14 in., 75 gns. A small collection of modern pictures of the Barbizon and Dutch schools, the property of Mr. J. H. Van Eeghen of Amsterdam, most of which have been exhibited at the Town Museum of that city, included Benjamin Constant, *The Empress Theodora*, 89 in. by 49 in., 360 gns.; E. Delacroix, *The Sacking of the Harem*, 21 in. by 25 in., 220 gns.; Jules Dupré, *La Symphonie*, a pool overhung by trees, at which three cows are drinking, evening light, 27 in. by 39 in., 800 gns.; J. B. Jongkind, *Rotterdam Harbour*, 21 in. by 26 in., 1876, 380 gns.; J. Maris, *Woody River Scene*, with a man in a barge, 13 in. by 18 in., 300 gns.; J. F. Millet, *La Cardeuse*, 34 in. by 21 in., etched by the artist, 1,000 gns.; A. Neuhuys, *Preparing the Meal*, interior of a cottage with peasant woman and her two children round a small table, 53 in. by 40 in., 1897, 800 gns.; Th. Rousseau, *The Great Oak*, 11 in. by 16 in., 650 gns.; and A. Vollon, *The Windmill*, 27 in. by 35 in., 130 gns.



At a sale of Autograph Letters and Books held by Messrs. Christie, Manson & Woods on the last day of March, an important Shelley MS., containing a variant of "St. Irvyne's Tower," was sold for £52. The printed version of this Poem contains, as will be seen on referring to any collective edition of Shelley's Works, six verses only, but this manuscript, entirely in the poet's handwriting, had ten. The sixth stanza of the printed version was omitted, but between verses four and five were three new stanzas, and to these must be added a fourth, which takes its place at the end. As every scrap of manuscript in Shelley's handwriting is of great interest from a literary standpoint, these additions will, for the future, fall into their place as supplementary to the printed version as ordinarily met with. The three added stanzas read as follows:—

"For there a youth with dark'ned brow,
His long lost love is heard to mourn;
He vents his swelling bosom's woe,
Ah! when will hours like these return?

"O'er this torn soul, o'er this frail form,
Let feast the fiends of tortured love,
Let hover dire fate's terrific storm;
I would the pangs of death to prove.

"Ah! why do prating priests suppose
That God can give the wretch relief?
Can stop the bosom's burning woe,
Or calm the tide of frantic grief!"

The ninth verse is incomplete, and after it follows the tenth:—

"No power of Earth, of Hell, or Heaven
Can still the tumult of my brain;
The power to none save ——'s given
To calm my bosom's frantic pain."

In the MS. the second line of verse 4 reads, "The Moonbeam pours its silver ray," and the last line of verse 5, "The Dark shade of Futurity," and no doubt these variations, with the additions previously set out, represent the original rendering of "St. Irvyne's Tower." The manuscript, dated "Field Place, April 22nd," and directed to (George Farquhar) Graham, had a portion of Shelley's signature torn away, and was otherwise not quite complete, though the verses were intact.

The printed books sold on this occasion were covered by lots 100-160, the total realised, exclusive of the Shelley MS., being £216 13s., and the largest individual sum, £24. This was obtained for an imperfect copy of the third edition of Chippendale's *Cabinet-Maker's Director*, 1762, folio (old cf., two plates missing). This is accounted the best edition, as it contains 200 plates, the first and second editions published respectively in 1754 and 1755 having but 161. The only other books it is necessary to notice comprised an extra illustrated copy of Gay's *Trivia*, n.d. (the 1st ed. printed in 1714), £17 (hf. mor.), and the well-known *Collection Complète des Tableaux-Historiques de la Révolution Française*, 3 vols., folio, 1802, £14 10s. (contemp. mor.). This work is usually quoted as having been published in 1789-1802, and that is in the main correct. It was issued in 113 parts or numbers during those years, but after the publication of rather more than a third of the work in the congested type adopted as a sign of humility and patriotism during the revolutionary period, that style of printing was abandoned, and the editors had to reprint certain parts and extend the scheme till it embraced three volumes, with a fresh title-page and new frontispiece to Vol. I., which to this extent at least assumes various dates and forms. The work may, according to circumstances, be correctly quoted 1789-1802, or 1802-4, or as 1804 simply. In any case the complete work should contain 153 plates by Choffard, Berthault, and others, and 66 medallion portraits with vignettes beneath, designed and etched by Duplessi-Bertaux.

On April 1st and 2nd Messrs. Sotheby sold the library of Mr. J. S. Hutchins, of Newport, Monmouthshire, and a number of other properties, the whole comprised in 658 lots, realising £804 and a few shillings. On this occasion the *Edition de Luxe of Thackeray's Works*, 24 vols., Impl. 8vo, 1878-79, realised £13 10s. (buckram, as issued), and the *Edition de Luxe of Dickens's Works*, 30 vols., Impl. 8vo, 1881-82, £19 (mor. g. e.); *The Beauties of England and Wales*, 18 vols. in 26, 8vo, 1801-15, £2 2s. (hf. cf.); Coxe's *Historical Tour in Monmouthshire*, 2 vols., 4to, 1801, £3 5s. (russ.); Ackermann's *History of the University of Cambridge*, 2 vols., 4to, 1815, £8 10s. (cf.); the same publisher's *History of the Abbey Church of St. Peter's, Westminster*, 2 vols. in 3, 4to, 1812, £1 18s. (hf. russ.); *The Naval Achievements of Great Britain*, 1816, 4to, £7 10s. (orig. hf. mor.); and *The Martial Achievements of Great Britain*, 1815, 4to, £4 18s. (orig. hf. mor.); Pyne's *Royal Residences*, 3 vols., 4to, 1819, in new half calf, realised £10 10s., and the second edition of Parkinson's *Paradisi in Sole, Paradisus Terrestris*, 1656, folio, £6 15s. (orig. cf.); More's *Utopia*, as translated by Robinson, 1556, is a good book, and a copy in old calf sold for £14, and the first collected edition of *Thomas Gray's Poems*, 1768, 8vo, was cheap at 22s. (orig. cf.). Malton's *Tour through London and Westminster*, 2 vols., 1792, £11 (russ.), is often met with, and such books as Owen Jones's *Grammar of Ornament*, 1856, folio, £2 (hf. mor.); Fergusson's *Tree and Serpent Worship*, 1868, Impl. 4to, £4 11s. (orig. hf. mor.), and Richter's *Literary Works of Leonardo da Vinci*, 2 vols., 1853, Impl. 8vo, £5 (orig. cl.), are comparatively common. It may be specially pointed out that on the second day of this sale *Hogarth's Works*, as re-engraved by Thomas Cooke, 1812, folio, sold for £44 (orig. hf. binding), the reason being that the portrait and 111 plates were all coloured, a most unusual circumstance. In March, 1902, a coloured copy, described at the time as being probably unique, realised as much as £91 at Hodgson's. That may have been the same book, though there is no reason why it should necessarily have been so, for a number of coloured copies appear to have been published at 100 guineas each.

While this sale was proceeding, Messrs. Hodgson were holding another of somewhat greater importance at their rooms in Chancery Lane. A set of the *Folk Lore Society's Publications*, from the commencement in 1878 to 1906, including Swainson's *Folk Lore of British Birds* and four odd volumes of the *Folk Lore Journal* (some numbers missing), in all 53 vols., 8vo (cl.), and two parts sewed, realised £19; a set of the *Transactions of the Entomological Society of London*, from the commencement in 1836 to 1905, in all 25 vols., in half calf and boards, and 141 parts, £31; *Curtis's Botanical Magazine*, an unusually fine set, from the commencement in 1787 to 1907 inclusive, with general Indexes to the first 42 vols. and other Indexes bound in the volumes, together 134 vols. in 113, the first 27 and the general Index in half calf, and the remainder in full calf with marbled edges, £111; and 47 vols. of *The Sporting Magazine*, 1847-70, the first 21 vols. in half morocco, and the remainder in numbers as issued, £45. To these must be added *Loddiges's Botanical Cabinet*, 20 vols., 8vo, 1817-33, £14 (hf. cf., one plate wanting); a fine set of Reeve and Sowerby's *Conchologia Iconica*, 20 vols., 4to, 1843-78, £62 (new hf. cf.); and Moore's *Lepidoptera of Ceylon*, 3 vols., 4to, 1880-87, £10 (cl.). This work contains 215 coloured plates, and was published under the special patronage of the Government of Ceylon. Of late it has slightly increased in value.

Later in the month a copy of the first edition of *Dr. Johnson's Dictionary* in calf, 2 vols., 1755, folio, sold for £1 15s., and advantage may be taken of this circumstance to point out that no edition except the first is of much value, and that even that is of little account, unless it be in the original boards as issued. Under those conditions it will realise £8 or £10, and occasionally more. The Van Antwerp copy sold for £11. The following books should also be made a note of, as they are constantly met with:—*The Grand Master, or Qui Hi? in Hindostan*, 1st ed., with coloured plates by Rowlandson, 1816, 8vo, £4 14s. (orig. bds.); *Cruikshank's Omnibus*, 1st ed., with plates and woodcuts, 1842, 8vo, 20s. (cf. gt.); White's *Natural History of Selborne*, 1st ed., 1789, 4to, £7 10s. (new cf.); Camden's *Britannia*, enlarged by Gough, 4 vols., folio, 1806, 28s. (old russ.); Richard Baxter's *Saint's Everlasting Rest*, 1st ed., 1650, 4to, 39s. (old cf., broken); that well-known work by Timothy Bobbin (*i.e.*, John Collier), entitled *The Passions humorously delineated*, 1810, 4to, containing a portrait and twenty-five coloured plates, 15s. (cf.); and Walton's

Compleat Angler, by Sir Harris Nicolas, 2 vols., 8vo, 1836, £5 5s. (hf. mor.); Edmondson's *Complete Body of Heraldry*, 2 vols., folio, 1780, £1 18s. (old cf.); and Foxe's *Acts and Monuments*, better known as *The Book of Martyrs*, 3 vols., folio, 1684, 30s. (old cf.). A comparatively common book in a highly exceptional state realised £38 10s. This was Ackermann's *History of the Colleges of Winchester, Eton, and Westminster, etc.*, 1816, 4to, in the original numbers or parts as issued, with all the wrappers complete. It is very seldom indeed that this work is met with in wrappers.

The library of the late Mr. David Murray, sold by Messrs. Hampton & Sons at 30, Pembridge Square, W., later on in the month contained a varied assortment of books mostly of the standard English kind, fortified here and there with French and Italian treatises, such as Bartsch's *Le Peintre Graveur*, 21 vols., 8vo, with the quarto atlas of plates, 1843-76, £6 6s. (hf. cf.); Blanc's *L'Œuvre de Rembrandt*, 5 vols., 4to, 1880, one of 400 copies on vellum paper with the plates on Holland paper, £8 8s. (hf. mor.); and 49 vols. of the Parisian Journal *L'Art*, 1875-90, folio, £5 15s. 6d. (cl.). It is worthy of note that there is a very special edition of Blanc's *L'Œuvre de Rembrandt*, of which only twenty copies were printed. That also appeared in 5 vols., 4to, 1880, but it is printed entirely on Whatman paper with the plates in three states, viz., on Dutch paper with letters, on Japanese paper before letters, and on Whatman paper before letters. A copy of this kind is worth about £14. Mr. Murray's library consisted, however, mainly of English books, and among them we notice Ruskin's *Modern Painters*, 5 vols., 8vo, 1857-60, £3 (cl.); Billings's *Baronial and Ecclesiastical Antiquities of Scotland*, 4 vols., 4to, 1845-52, £2 10s. (cf.); Mr. Mortimer Mempes's *Etchings and Drypoints, Japanese*, 40 plates, in two portfolios, £6 16s. 6d.; and Tissot's *Life of Our Lord Jesus Christ*, 2 vols., folio, 1898, £2 2s. (hf. vel.). Of its kind this was a good sale, Mr. Murray having formed his library with great critical ability.

Two other sales remain to be noticed, the first held by Messrs. Puttick & Simpson on April 22nd and 23rd, and the other by Messrs. Hodgson on the 29th and following day. This latter was, undoubtedly, the most important of the month; but before referring to that in detail, it is necessary just to mention a few books which, on account of the infrequency of their occurrence or for other reasons, appear to be worthy of special notice irrespective altogether of the sums realised for them. Thus, the original edition in cloth, as issued, of Charles Reade's *Peg Woffington*, 1853, sold well at £3, and it may be as well to put on record that the *History of the War in South Africa*, 5 vols., 8vo, 1900, as issued by *The Times*, now stands at about £1 14s. (cl.). The first edition of Miss Burney's *Camilla, or a Picture of Youth*, 5 vols., 8vo, 1796, sold for £3 17s. 6d. (orig. hf. cl.); the first edition of Jane Austen's *Pride and Prejudice*, 3 vols., 1813, for £2 (cf.); and Emily Brontë's *Wuthering Heights*, with the rare third volume by Anne Brontë, *Agnes Grey*, together 3 vols., 8vo, 1847, for £5 (library hf. cf.). Of late the original and early editions of *Bradshaw's Railway Companion* have been conspicuous by their absence from the sale-rooms, on account of the large number of copies which were unearthed and put on the market some five or six years ago with the inevitable result. The original edition of Bradshaw, which, by the way, relates to the northern portion of the island only, was published "10 mo, 19th, 1839," that is to say, on the 19th of October, 1839; and a genuine copy of this, in the original cloth, sold on this occasion for £8 15s. Eight years ago it would have realised from £20 to £25, and then the value began to fall till it reached about £5, so that all things considered, this historic little work is at least improving. It must be remembered that there are reprints as exactly like the original as it was possible to make them, and these are, naturally, of very little interest. Other works necessary to be mentioned comprise *Eton Sketch'd*, a series of designs illustrative of Eton life, by "Quis," in the eight original parts (wanting part 6, and the wrappers of parts 1 and 2), 1841, 4to, £4 4s.; *Chaucer's Poetical Works*, Pickering's Aldine edition, 6 vols., 1845, £8 15s. (orig. cl.); and Cruikshank's *The Humorist*, the first issue, in 4 vols., 8vo, 1819-20, £28 (mor. g.e. by Riviere). The first volume bore no date on the printed title, and this was held by the late Dr. Truman to point to the earliest issue.

We now come to the final and most important sale of the month of April, that held by Messrs. Hodgson on the 29th and 30th. The catalogue, which was embellished by a portrait of Washington after Alexander Campbell, comprised a large number of books relating to America, North and South, the Early Settlements, and the West Indian Islands, as also many very important works of English and French literature. Another copy of *King Glumpus*, a drawing-room play now definitely assigned to John Barrow, containing three illustrations by Thackeray, 1837, 8vo, realised £96 (orig. yellow wrapper), as against £148 obtained in the same rooms on Nov. 27th last. Both these examples had contemporary MS. notes respecting the authorship, and the difference in price is doubtless accounted for by the fact that one inscription was much more precise and therefore more authoritative than the other. Attention must also be specially directed to *Arnold's Chronicle*, probably printed by Adrien van Berghen of Antwerp, without date (but 1502 or 1503), containing for the first time the well-known old English ballad of "The Nut-browne Maide." This copy in calf, scribbled on in places, realised £60, while Wallis's *London's Armory accurately delineated*, 1677, folio, made £12 5s. (hf. bd.). The work is almost entirely engraved instead of being set from type in the usual way, and this was a presentation copy from the author. Though the catalogue was not very extensive, it contained an unusual number of scarce and interesting books, and it is not possible to do more than give a selection from it. The following are typical of many more:—*The Caricature Magazine or Hudibrastic Mirror*, by G. M. Woodward, bound in 4 vols., 1809, etc., with 429 coloured caricatures by Rowlandson, and 39 coloured caricatures by Gillray

and others, £37; *Engravings from the Works of Sir Thomas Lawrence*, containing 51 mezzotints by Samuel Cousins, all in proof state (1835-44), folio, £95 (hf. mor.); *The Houghton Gallery*, 2 vols., atlas folio, 1788, £25 10s. (hf. bd., uncut); Dugdale's *Monasticon Anglicanum*, by Caley, Ellis, and Baudinel, 8 vols., 1817-30, £17 10s. (hf. russ.); *The Elementa Geometriæ of Euclid*, the *editio princeps* printed by Erhard Ratdolt of Venice in 1482, folio, a clean and large copy, which sold for 31s. 6d. in 1831, £23 (pigskin); Boccaccio's *Le Décameron*, 5 vols., 1757-61, 8vo, £18 (old French cf., large paper); and a complete set of the first editions of Sir Walter Scott's novels, in 77 vols., 8vo, printed at various times between the years 1814 and 1833, £33. These books would have realised a great deal more had they been in their original covers instead of in half morocco, contemporary though the binding seems to have been. Among the *Americana* Wood's *New England's Prospect*, 1635, 4to, realised £25 (unbd.); and Hennepin's *New Discovery of a Vast Country in America*, 1698, 2 vols. in 1, 4to, £9 17s. 6d. (hf. cf., slightly torn).

Miscellaneous Sales

THE sales at the principal West-End sale rooms during April were, as a whole, of a surprisingly dull character, the Happer sale of Japanese prints at Sotheby's and one or two of Christie's picture sales saving the month from absolute dulness.

The first-named sale was far and away the most successful of its kind ever held, and it is evident that the day is not far distant when the prints of Hokusai, Hiroshige and Harunobu will rival in value the works of the great English stipple and mezzotint engravers. Not so very many years ago, Japanese prints as a whole were all but ignored by European collectors, their collection being confined to a discerning few, amongst whom was Mr. John Stewart Happer, of New York, who went to the land of their origin, and after many years' careful search got together a collection, undoubtedly the finest that has ever been offered for sale in this country. Its sale attracted dealers and collectors from far and wide, and so keen was the competition that the 708 lots produced the remarkable total of £6,013 14s.

For the prints of Hokusai (1760-1849) there was a notable demand, his set of thirty-six views of Fujiyama with the ten supplementary views producing over £300. The same artist's set of *Famous Bridges* and his series of *Waterfalls* also sold well, while £340 was paid for Hokusai's set of ten prints, *The Imagery of the Poets*, in which are revealed the great master's grandeur of design and power of colouring at the height of his fame.

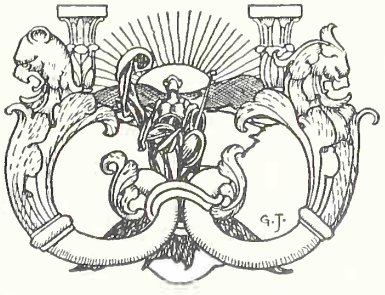
On the first day the most notable item was a print by Harunobu of the taking of a young girl to a temple for the Meyamairi ceremony of naming, which realised £50. Another fine print by this master, *A Girl in a Storm*, made £56 on the second day, while a first edition of Masanobu's *Mirror of Beauties*, one of the finest books ever produced in Japan, went for £59. Mention, too, must be made of a print of two ladies by the same artist, one of the gems of the collection, which, on the third day, reached £52; a full-length portrait of a lady, by Choki, which made £54; and a Kakemono, by Yeisen, which went for £84.

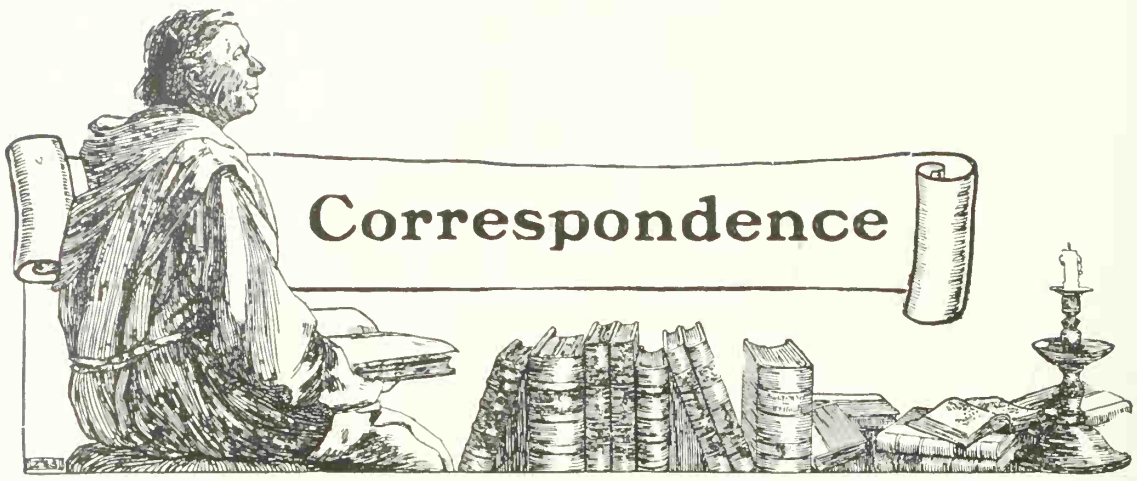
Finally, on the fourth and concluding day an exquisite print of two girls, by Harunobu, made £78; *A Windy Day*, by the same artist, attained £51; and £52 was paid for a rare print by Kuninobu of a young Samurai and a girl.

Several sales of Greek coins were held at Sotheby's during the month, but none was of special importance. Mention, however, must be made of an Elis stater believed to be by Daidalos of Sicyon, which made £215 on the 20th.

Amongst the few notable objects of art sold at Christie's during April there must be noted a Louis XVI. parqueterie commode by P. Garnier, which on the 23rd made £220 10s.; a sixteenth-century oak bedstead, which went for £115 10s. on the 29th; and a Chippendale large-winged bookcase, for which £147 10s. was paid on the 6th.

Messrs. Maple & Co. held a successful sale at 22, Eaton Place, Belgravia, on April 20th, in which an old Louis XVI. clock, by Lechopie, realised £145, and a pair of bronze fire-dogs of the same period made £17.





Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR MAGAZINE is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

***Coins.*—Maria Theresa Dollar.**—A897 (Dulwich).—This coin is not worth more than 2s. 6d

***Engravings.*—"The Descent from the Cross," after Rembrandt.**—A924 (Dover).—From your description, your engravings are only of minor interest, and worth a few shillings. We must see one of your glass transfer pictures to estimate the value.

"L'Indiscrètes."—A1,929 (Littlehampton).—Your engraving is of very small value.

"Canterbury Pilgrims," by C. E. Wagstaff, after E. Corbould—A977.—The value of this print is about 30s. to £2.

"Trial of Marie Antoinette."—A981 (Woking).—This is the title of the engraving represented in your photograph. It is a work of very small value, *i.e.*, about 12s. to 15s.

***Furniture.*—French Cupboard.**—A708 (Ealing).—Judging by the photograph, your cupboard appears to be an old French provincial piece. Its value is probably about £12 to £15.

***Objets d'Art.*—Black Jack.**—A636 (Banbury).—The black jack is an interesting relic of an old English custom. References to its use may be found frequently in the works of Elizabethan writers. A specimen may vary in value to-day from £2 to £25 or £30, according to size and condition. There is no doubt that there is a demand, and this has led, unfortunately, to the production of many spurious copies.

***Pictures.*—Raeburn Value.**—A689 (Blakesby).—Raeburn's portrait of *Sir John Sinclair* has realised £14,000 by auction, but we have no information regarding any private sale at the figure you name.

Ambrogio Borgognone.—A670 (Walton-on-Thames).—We regret we do not know of any book on this painter.

Pottery and Porcelain.—A763 (Worthing).—There is no doubt, after inspecting the photograph, that your vase is but a modern copy of old Sèvres. In the absence of any definite particulars of size, colouring, etc., we cannot form any opinion of its value as a decorative ornament.

Old English Pottery.—A698 (Preston).—A specimen, as illustrated in THE CONNOISSEUR MAGAZINE, is worth about £2 10s.

Spode China.—A732 (Dublin).—Unfortunately, the marks you describe have no bearing whatever upon the value of your china. We require, in order that we may form an opinion, a list of each variety of piece you possess, a description of the decoration and condition, and, if possible, a photograph or sketch of a tea-cup.

Chinese Vase.—A747 (Manor Park).—Your vase would appear, from the inscription, to belong to the period 1736-1796, but we must have more particulars to determine its value.

China Figures.—A667 (South Petherton).—So far as the photograph shows, we believe your figures to be modern German in the Dresden style. The mark is apparently an imitation of an old Dresden one. The figures seem to be of good quality, and are probably worth, as decorative ornaments, £6 to £7.

Davenport Mug.—A372 (Bedford).—This is worth about 15s.

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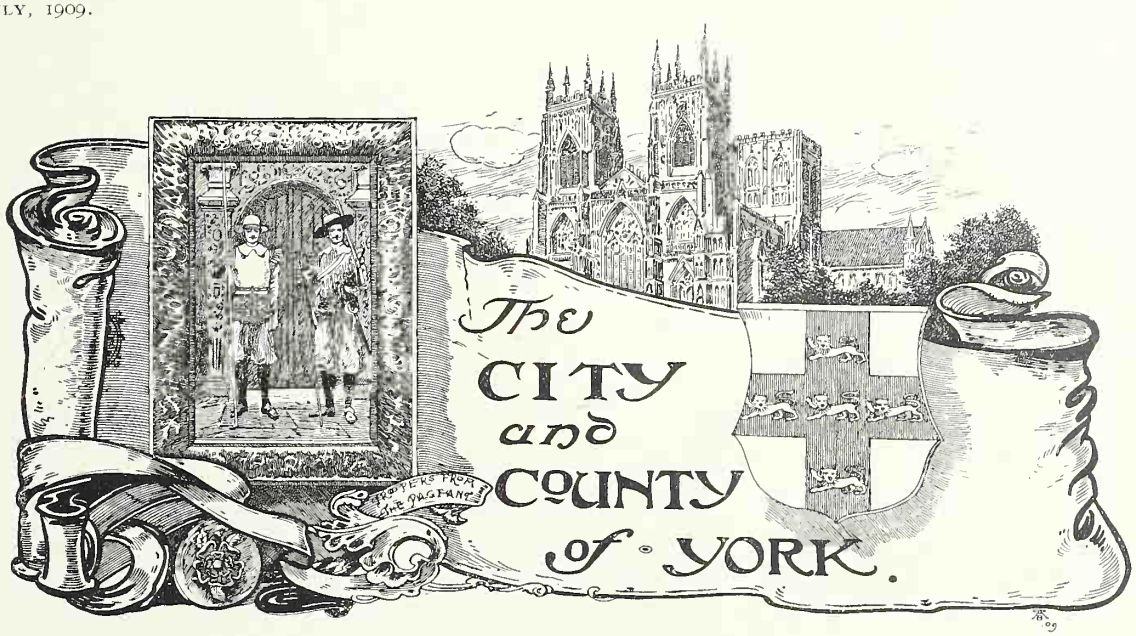
COUNTESS OF EGLINTON
BY SIR JOSHUA REYNOLDS, P.R.A.

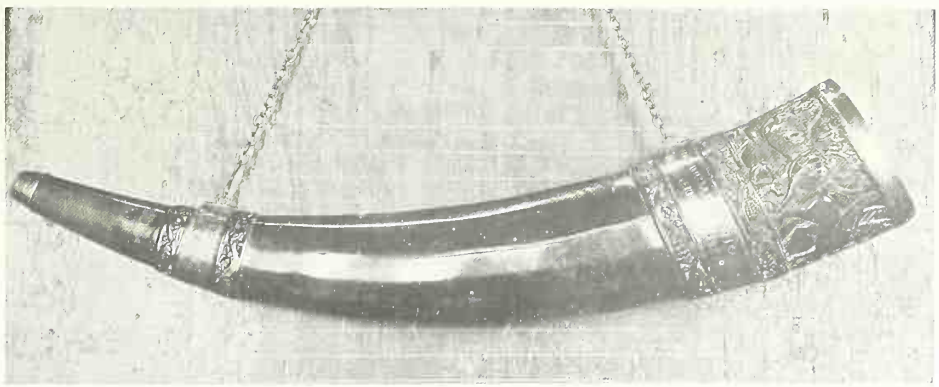


Part II. Written and Illustrated by Leonard Willoughby

"Lincoln was, London is, but York shall be
The greatest city of the three."

So ran the ancient prophecy, which has more rhyme than truth in it, I fear, to-day. However, the last week of July, 1909, will be an important and memorable one in the annals of York, for the doings of that week will assuredly add yet another chapter to its already great volume of history. And this on account of its pageant, which promises to be a wonderful and impressive sight.

History as expounded or learned from ordinary school-books does not appeal to everyone, and it therefore requires something more than this dreary sort of literature to bring it permanently home to all minds. We have, in our school-days, been through the usual painfully dry laid-down course of instruction in the history of our kings and kingdom, and many of us, I fancy, have shortly after unblushingly forgotten much we then had crammed into our youthful brains. It is not that history is uninteresting—far from it—even to children, but it is *made* so, in a great measure, owing to the methods by which it is imparted, and which do not appeal in the smallest degree to our childish and often romantic imagination. These old-fashioned methods, I am quite certain, do not attract the modern youth or interest him sufficiently to catch his full attention, and so photograph, as it were, historic facts on the memory. The old saying that "seeing is believing" comes in with singular appropriateness as regards pageants, for in these magnificent outdoor plays or shows—call them by what name you please—there

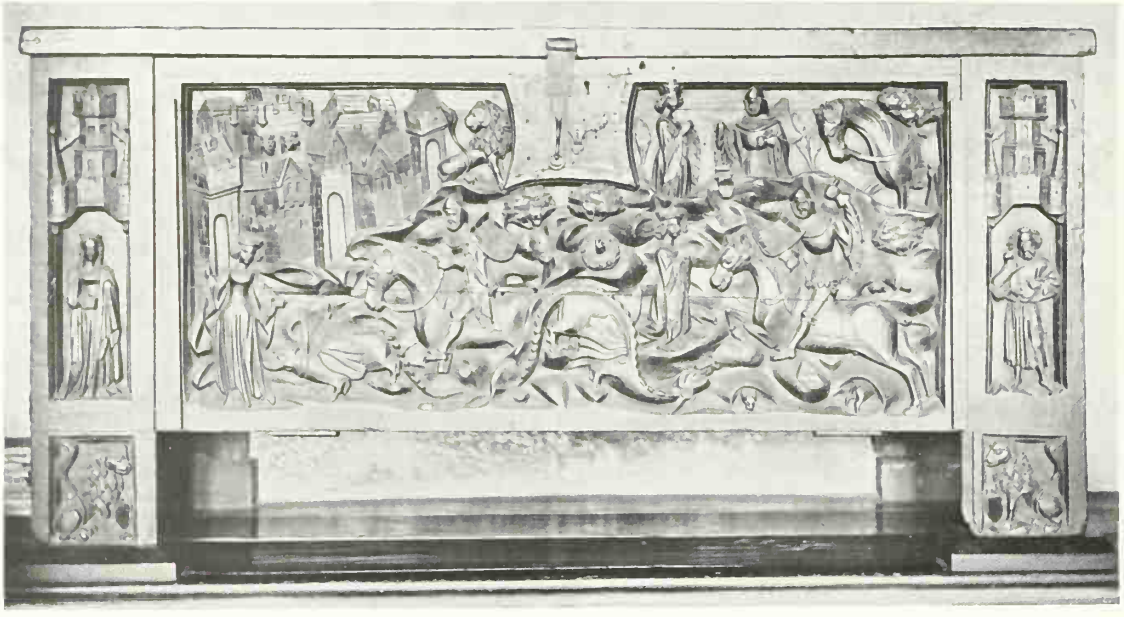


HORN OF ULPHUS, YORK MINSTER

is a vivid realization about them, an object-lesson, in fact, which at once fastens for ever the stirring episodes of history then enacted upon even the dullest intellect, and this in a most intelligible, interesting, and artistic way.

In the forecast of the episodes of the forthcoming pageant we are told that York possesses such a history as no other British city can boast. The writer, the Rev. J. Solloway, D.D., one of the hon. secretaries of the pageant, whose knowledge of matters antiquarian is unimpeachable, continues: "It was the undoubted imperial capital of the north in Roman times, and was spoken of and written about as *Altera Roma*. In later days it was a matter of uncertainty which was to become the metropolis of the country, London or York, though eventually London triumphed, and York had to give place to her powerful rival, as Tours did before the modern capital of France. With a See more ancient than that of Canterbury, and a Cathedral that takes the second place to none: the abode of emperors and kings; the temporary home of parliaments and royal courts; the scenes of fierce struggles of national importance; the only other city besides London which for centuries possessed a *Lord* Mayor, and the only other besides Canterbury having an Archbishop; a city of palaces and town-residences of the northern nobility; fortified by castles, walls, bars, and moats; a city of religious houses and ancient churches, the glorious Minster dominating all, and the neighbouring monastery of St. Mary with her mitred abbot a splendid second—York can boast a history of which she is justifiably proud."

It is not surprising, therefore, that there are to be found to-day endless objects of interest in such a city. First and foremost there is the glorious Minster, in which are contained many relics of early days. There are the city walls, originally built by the Romans, the old bars, the ancient Guildhall, Clifford's tower, the city churches, and many old buildings. All these are teeming with history, making York one of the most fascinating of all British cities. Much has already been written on York, and even local guide-books of the sixpenny order will greatly assist the visitor to view, in a short space of time, most of the places of interest. I will therefore leave it to these excellently illustrated works to give the necessary information. There are, however, a number of very valuable and interesting objects contained within the Minster and Mansion House which are not illustrated, and are barely even mentioned in these books. These treasures are not always accessible to the ordinary visitor; but they are of undoubted interest to connoisseurs. Some are kept in the treasury in the Minster, and consist of the horn of Ulphus, the enthroning or state chair, the silver crozier given by Catherine of Braganza, the chalices and patens taken from the tombs of fourteenth-century archbishops, a fourteenth-century carved chest, metal crowns which were carried before King James I. on his first visit



LATE FOURTEENTH CENTURY CHEST IN YORK MINSTER TREASURY

to the Minster, the mazer or indulgence cup given by Archbishop Scrope, rings from the fingers of archbishops, and an old vane sacrilegiously made of monumental brasses. Most of these are here illustrated, but there are still other objects of great interest which are well worth inspecting in this treasure-room.

As regards the treasures in the Mansion House, the chief of these, in addition to the pictures and swords of state, is the beautiful collection of plate,

THE NEW TERRACE WALK OF YORK (NOW CALLED THE "NEW WALK") BY NATHAN DRAKE

in which is included a solid gold cup—one of the only three pieces of solid gold plate which are to be found throughout the plate belonging to English Corporations. There are also in the venerable Guildhall, built in 1446, very fine stained-glass windows commemorating various historic episodes in the city.

York Minster stands on the site of the original small temple erected in the early days of the Romans. In this wooden building the Saxon king Edwin was baptized by Paulinus, 627. It was burnt down in 741, and was rebuilt by Egbert, first Archbishop (732-766). This building the Danes destroyed when they captured the city, 867. The third church built was endowed with lands by Ulphus of Deira, 1025, whose drinking-horn is still preserved in the Minster. This great horn, which is commonly supposed to be an elephant's tusk, is more probably the horn of a mammoth ox. It is now a deep yellowy brown in colour from age, and measures 27 in. in length, and 5 in. in diameter at the broad end. At this end it is carved with an Assyrian device representing griffins, a unicorn, a lion devouring a doe, and dogs wearing collars. The griffins stand on either side of a tree—the conventional sacred tree of Assyrian sculpture. How Ulphus became possessed of this horn is not known. Neither is it known whether he himself was a Dane or a Saxon, though it is presumed he was the former, and that he was a victorious general under Canute. He was also a chieftain in the district of Deira, which is now familiarly known as Holderness, in the East Riding of York. Camden has recorded that the horn—"wherein he was wont to drink"—"was brought hither by Ulphus, A.D. 1036, filled with wine," and presented by him at the altar in token of several manors dedicated by him to the glory of God and the blessed St. Peter in order to allay a controversy amongst his sons about their shares in his lands. At the time of the Rebellion this horn was looted; but by great good fortune was recovered by Lord Fairfax, who restored it to the Minster, though its golden ornaments had been removed in the meantime. The dean and chapter thereupon, in 1675, added a chain and

collar to it, the latter bearing the inscription:

CORNU HOC, ULPHUS IN OCCIDENTALI PARTE DEIRE PRINCEPS UNA CUM OMNIBUS TERRIS ET REDDITIBUS SUIS OLIM DONAVIT. AMISSUM VEL ABREPTUM HENRICUS DOM FAIRFAM DEMUM RESTITUIT DEC ET CAPIT DE NOVO ORNAVIT.

A.D. MDCLXXV.

MAZER BOWL, 1398 YORK MINSTER

Similar horns are to be found at Pusey in Berks., Borstall in Bucks., Tutbury, and other places, and are known as "Charter Horns."

One of the episodes in the pageant will depict the story of this horn, when Ulphus lays it on the altar at the time he dedicates his manors to the church. This church was again burnt in William I.'s time, while another church, built by Thomas, first Norman archbishop, was also burnt in 1137. It was restored by Archbishop Roger, who added a Norman choir in 1171. The Minster, as it now appears, was completed in 1472, having been gradually built during the previous two and a half centuries. In 1829 yet another fire nearly destroyed the choir through the incendiarism of a madman, while in 1840 the roof of the nave and the south-west tower was burnt. These two fires cost £88,000, which was met by public subscription.

One of the features of the Minster is the stained glass, most of which is the original, though quantities of it was wantonly destroyed during the Commonwealth. It is simply out of the question to touch further on this wonderful building in this article, but I would urge those interested in its history to read *Walks round York Minster*, by the Dean, the Rev. A. P. Purey-Cust, D.D., who has given a most charming and graphic story of his beloved Minster.

Next in interest among the relics is the mazer, called Archbishop Scrope's Indulgence Cup. This fine bowl ranks second in point of age and importance amongst the earliest known examples. It is made of maple-wood, with a bordering of silver round the rim. The inside is lined with silver, while portions of the bowl, which have at some time cracked, have been joined together underneath with silver bands. It stands on three silver cherubs' or angels' heads, which, together with the entire silver work put on the bowl, were added in 1662-1669—probably some 250 years later. It was given by Agnes, wife of Henry Wyman, Lord Mayor of York, to the Guild of Corpus Christi. It carried with it a

INSIDE OF MAZER BOWL, 1398 YORK MINSTER

CHALICES AND PATENS AT YORK MINSTER

special benediction enunciated by Archbishop Scrope on that occasion to all who should drink therein. No similar instance of episcopal consecration of such a cup or bowl is known. Henry Wyman was a wealthy goldsmith, and lived in the reign of Richard II. At this period guilds were in fashion, and the Archbishop possibly was invited as a guest to civic entertainments, when the mazer endorsed with his name was placed on the table as a token of fellowship. In 1408 all the members of 108 trades were enrolled into one great fraternity, which should perambulate the city for the performance of miracle plays, "wherein the history of the Old and New Testaments in divers parts of the Guild City in the feast of Corpus Christi by a solemn procession is represented." Henry Wyman presided at the inauguration, and he was Lord Mayor three years in succession. The guild lasted 150 years, and 16,850 members were enrolled during that time. In 1547 it was suppressed. The mazer then passed to the Cordwainers' Company, and Drake, York's historian, tells us that in his time "every feast day after dinner the Company have the bowl filled with spiced ale, and, according to that ancient custom, the bowl is drank round amongst them." Mazers were for centuries amongst the commonest articles in domestic use, and in mediæval inventories were called "murræ." They were then formed entirely of wood, generally maple-wood. The word "mæser" in the Flemish language signifies an excrescence of the maple tree, and these favourite drinking vessels were made from the speckled portions of that tree. Later on all bowls of similar form made of any sort of wood were called mazers. They were usually shallow; but their depth was increased by the addition of a high metal rim, which is one of the characteristic features of mazers. This rim was frequently of silver or silver-gilt, and bore an inscription round it.

On the York mazer the inscription runs:—

✠ Recharde Arche Beschope Scrope grantis on to alle tho that drinkis of this Cope xl dayis to pardunne, Robart Gubsune Beschope Musm * grantis in same forme afore saide xl dayis to pardunne Robert Strensalle.

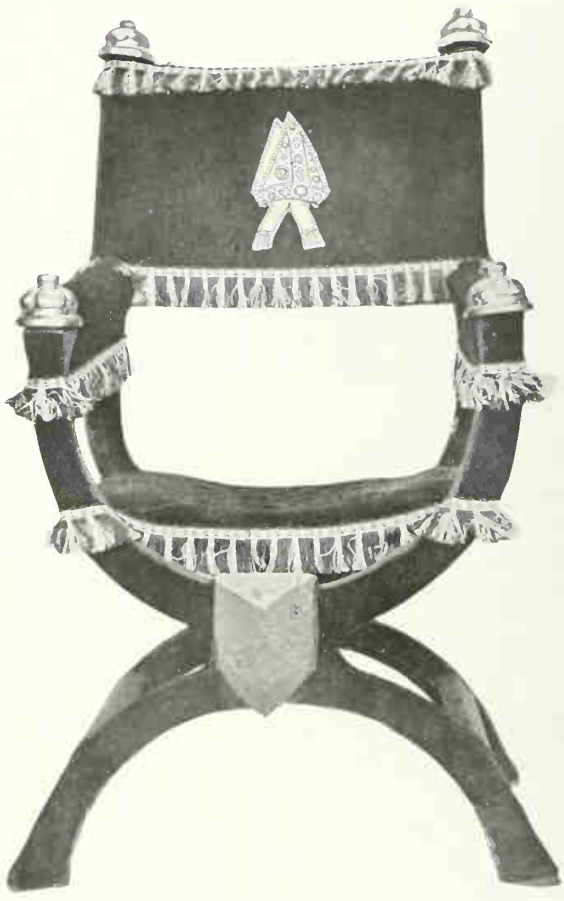
Dean Purey-Cust tells us amongst the Romans these bowls contained "fermenty," *i.e.*, wheat boiled in milk, or were filled with the fermented products of barley "bere," or of honey "mead," or of apples "cicera." In later days a bowl was placed upon the festive board filled with "wassail" (*i.e.*, health to you), compounded of apples, sugar, and ale. The Dean adds: "In early Saxon times some effort seems to have been made in the religious houses to promote moderation by recognizing the bowl as containing the portion sufficient for the meal, or for consumption during the day. So Ethelwold allowed his monastery a great bowl from which the 'obbæ' of the monks were filled twice a day, for dinner and supper. In the great monasteries the 'Poculum Curitatis,' as it was called, was placed at the upper end of the refectory on the Abbot's table, thus establishing a measure by which the brethren might enjoy a reasonable amount of refreshment without any risk of excess." Inscribed upon the silver lining within the bowl: "This ancient bowl the gift of Archbishop Scrope to the Company of Cordwainers, York, Anni Dom. 1398, with whom it remained until 1808, when the Company being dissolved, it was presented by them to William Hornby gentleman, one of the Sheriffs of the said City and head searcher to the Company, as a testimony of their gratitude and respect." Also is added: "Searchers when this plate was being done at the Company's charge, William Penrose, Jacob Lunde, Anno Dom. 1669." In the centre are the Cordwainers' arms.

It seems, therefore, open to question as to who

* The word "Musm," perhaps, refers to Richard Missing (Latinised Mesiners), Bishop of Dromore in 1408, and for some time Suffragan of York.

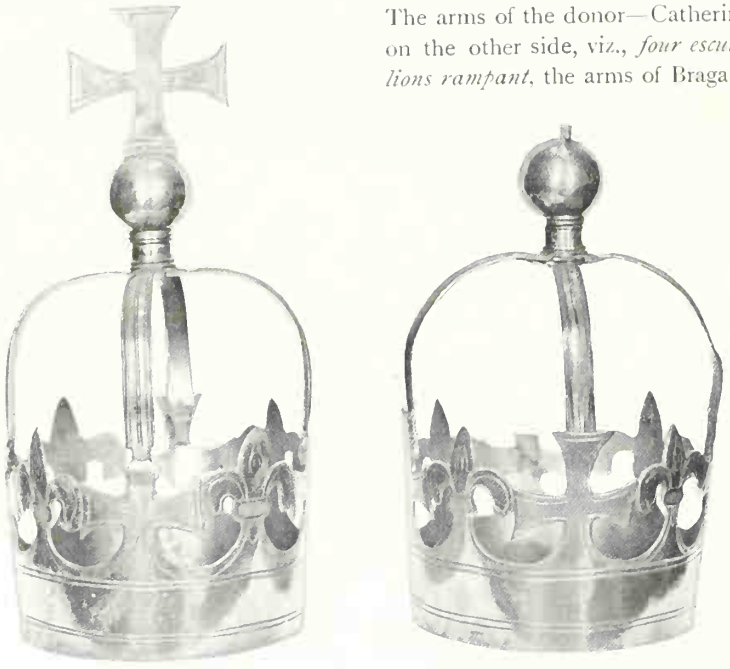
presented Henry Wyman's mazer to the Cordwainers' Company: but it is probable that it was Agnes Wyman, and not the Archbishop, who merely gave it his very curious special benediction, which gained it the name of Archbishop Scrope's Indulgence Cup. Agnes Wyman died in 1413, but the bowl dates back prior considerably to 1398. Drake further informs us that "in 1669 the bowl had an additional lining of silver, and the Company's (Cordwainers) arms put on it." The silver plates and angels' heads were added in 1662, and bear the maker's mark, Peter Pearson. The inside lining bears the old plate-mark, confirmed by an ordinance of Henry IV. that "all work should be towched with the pounce of this Cittie called the half leopard head and half flowre de luyce." The maker's mark, PM. (Philemon Marsh), 1669.

The chalices and patens here illustrated were taken out of the stone coffins of the archbishops by whom they had been used in their private celebrations. They are silver-gilt, the patens measuring 5 in. in diameter. The rings which are preserved are from the fingers of Archbishops Bowet, 1407-23, Sewal, 1256-59, and Greenfield, 1304-15. They are small and somewhat plain in design. The pastoral staff of Bishop James Smith is a very fine specimen of silver Portuguese work, and measures 6 ft. in length. It is substantial, though not solid. On the head is engraved on one side the arms of the bishop, and above the shield are his cardinal's hat and mitre.



CORONATION CHAIR (RE-COVERED) AT YORK MINSTER

The arms of the donor—Catherine of Braganza—are on the other side, viz., *four escutcheons charged with lions rampant*, the arms of Braganza *within a bordure*

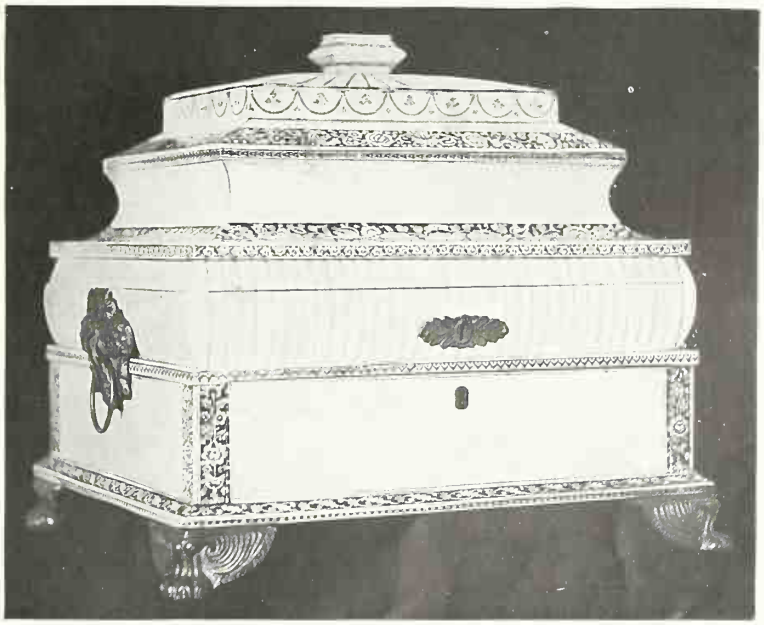


BRASS CROWNS CARRIED ON POLES BEFORE JAMES I. ON HIS FIRST VISIT TO YORK MINSTER

SILVER CROZIER GIVEN BY CATHERINE OF BRAGANZA IN 1686

of Castles for Castile, Braganza having been a province originally within the kingdom of Castile. Above the arms is an imperial crown, and around it a *knotted cord*, "the cordelière of S. Francis," the badge of widowhood. The story in connection with this staff is interesting: Charles II. in 1682 made Sir John Reresby Governor of York, his residence being in the Manor House. In 1687 James II. deprived him of this house, and granted to Henry Lawson a lease of it for thirty years. The year following Bishop Smith, Catherine of Braganza's confessor, made it his abode, he having been nominated by the king one of the four vicars-apostolic amongst whom England was portioned out. It was strongly suspected that James intended to appoint him Archbishop of York, there having been no archbishop for the past two years. The Earl of Danby—who was then high steward of York, and the last to hold that office—in consequence raised the cry of "a free Parliament, the Protestant religion, and no Popery." Four troops of Militia who deserted to him gave him their support, and seized the gates, magazines, and stores, and superseded the governor. The populace were very excited, and the bishop, having ventured forth in full vestments with a procession to take part in a service at a Roman Catholic chapel, was attacked by the mob, while Lord Danby himself wrenched the staff out of his hand. He brought it to the Minster, where it has ever since remained. The bishop died in 1710.

The state chair dates back to very early days, and was then made in such way as to be portable, by folding up like a camp-stool, though it is not so now. As to its exact date there is some doubt, though it is certainly mediæval work. It is covered in green velvet—the York livery colour—which has recently been renewed for the enthronement of the present Archbishop, Cosmo Lang. Previous archbishops, with the exception of Archbishops Magee and Maclagan, have been enthroned in this interesting chair. Edward IV. and Richard III. in 1483 were also re-crowned in it, so it will be understood that it is



INLAID IVORY BOX, FITTED WITH WRITING CASE, BELONGING TO MANSION HOUSE

a very historic object. Another splendid specimen of late fourteenth or very early fifteenth century work is the carved oak chest, which is in splendid preservation. The carving represents the legend of St. George and the Dragon, and shows very accurately the details of the armour worn at that period.

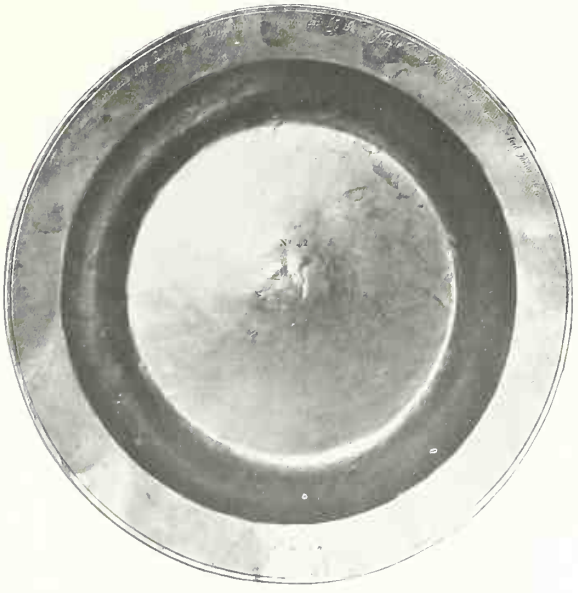
Two gilt metal crowns, one of which is damaged, were carried on long poles in front of King James I. on his visit to the Minster when making his way from Scotland to London to assume the dignity of King of England. The Bible and Prayer Book kept on the altar were presented by Charles I., who came to York Minster in 1633. On that occasion he dined with the Lord Mayor, afterwards knighting him. The volumes of the Old and New Testaments and Apocrypha, bound in red velvet, were printed by John Field, 1660. An old stone cannon ball, also here, is said to have been fired at the battle of Marston Moor by the Republican Army in 1644, and finding its way through one of the beautiful stained-glass windows, bounded about among the great pillars and aisles of the Minster, much to the discomfort of the terrified worshippers.

The stall seats—misereres—in the treasury are the only two which survived the fire of 1829, when the choir was burnt, and are therefore of special interest. The large fragment of stone kept as a curiosity was discovered during some excavations. It is told that this stone illustrates an incident in the life of St. William: "When the holy man was attending service in the Minster, a stone fell from the summit of the building on to the head of his attendants, but through the virtue of the pious Archbishop, it only bent the rim of his hat." The inscription found on the stone identifies it as the one to which the legend attaches.

The old vane, once on the bell-cot which crowned the centre tower of the Minster, was made, strangely enough, and very improperly, from the monumental brass of John More, who died 1597. The bell-cot was taken down in 1803, when the turret on which it stood was demolished. The vane has been in the treasury ever since. There are other objects of interest in this room, such as the chained Bible, which has a mistake in the printing; the pocket-knife of the madman, Jonathan Martin, who set fire to the Minster; also a drawing by him of Samson killing the lion, and done whilst confined as a lunatic. These, together with the death-mask of Archbishop Rotherham, the autographs of royal visitors to the Minster, and various other objects, all combine to make the contents of this room of intense interest to antiquarians and connoisseurs.

WEATHER VANE, MADE FROM LOOSE MONUMENTAL BRASS YORK MINSTER

Corporation Plate of the City of York



No. 1.—*Solid Gold Loving Cup, 9⅞ in. high. Inscription on panel, "The Gift of Marmaduke Rawdon sonn of Laurence Rawdon late Alder of this Citty An° 1672." Hall-mark, York, 1672. Maker's mark,* MB., *for Marmaduke Best. Weight, 26 oz. 13 dwt.*

This is the most important, though not the oldest, of the York Corporation plate. There are only three pieces of solid gold plate belonging to all the Corporations of the Kingdom, and this is one of them.

No. 2.—*Rose-water Basin and Ewer. Inscription, "The Gift of James Hutchinson late Alderman of this Cittie who departed this Life the 20th of Julie Anno Dommini* 1647 *(and was Lord Maior* 1634)."

Basin measures 19½ *in. in diameter, and is* 3 *in. deep. In centre are city arms. Weight,* 102¾ *oz. On the Ewer are city arms, and on base is inscription as on basin. Both vessels bear London hall-mark,* 1648.

No. 3.—*Punch Ladles with ebony handles and Silver Cups belonging to punch bowls. One on right is the older of the two. One on left date 1722.*

No. 4.—*Monteith Punch-bowls, 11½ in. in diameter and 7¾ in. high, with movable rims 2½ in. deep. Bowl on left of picture is inscribed, "Ex dono Georgij Prickett Servientis ad Legem Recordatoris Civitatis Ebor 1699." Hall-mark, London, 1699. Maker, Seth Lofthouse. Bowl on right is a copy of the older one, and inscribed, "This Punch bowl together with a Ladle were given in the year 1722 by William Pickering Esq. Alderman of this City"; and also, "This Bowl renew'd by order of the Mansion House Committee in the Mayoralty of Thomas Smith Esq. 1786." Hall mark, London, 1786. Maker's mark,* I. K.

NGAME
BLIC
B.

CHRISTINA OF DENMARK, DUCHESS OF MILAN
BY HOLBEIN
In the National Gallery, London

No. 5

No. 6

No. 7

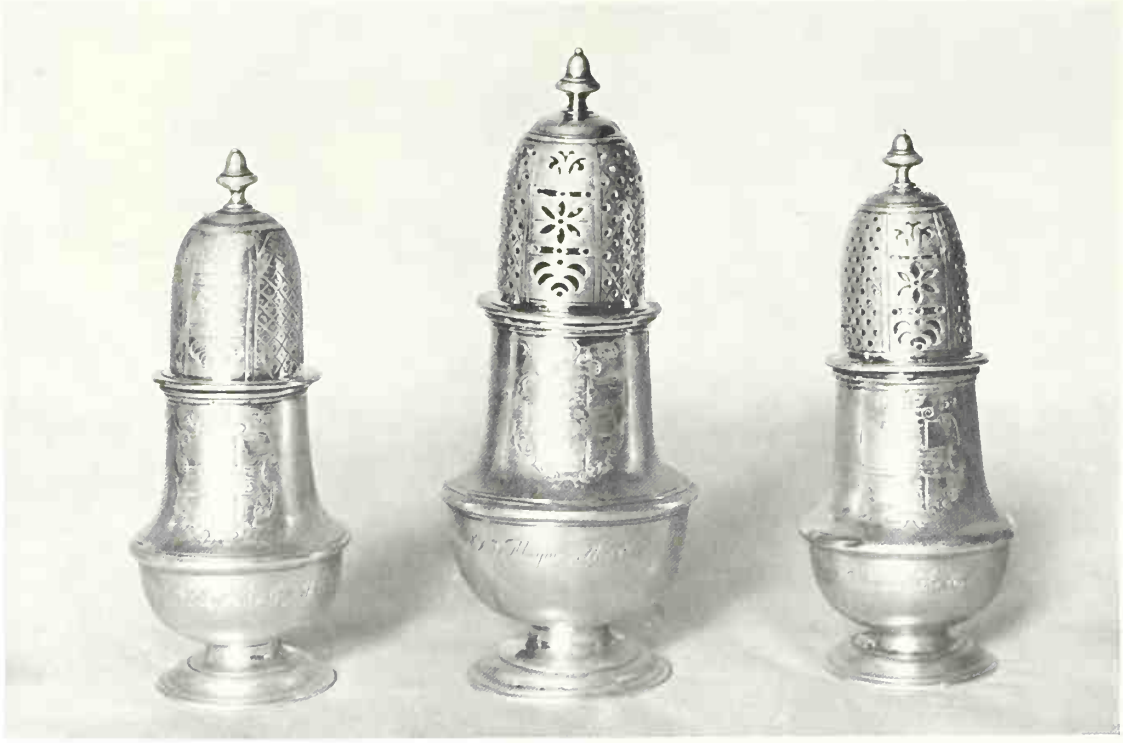
No. 5.—*Centrepiece, with domed top, 24 in. high. In the centre is the figure of Justice. This is generally used at the breakfasts, etc., given to the judges, and at banquets. Hall-mark, London, 1796. Makers, William Pitts and John Preedy.*

No. 6.—*Silver-gilt Standing Cup, 17½ in. high and 23 in. to top of cover. On top is a lion, the crest of the donor. Inscription, "Johes Turner Serviens ad legem Civitatis Eborc' Recordator hoc majori et Comunitati ejus de Gratitudinis Ergo dedit 1679." Arms of the city and Turner family are engraved on the sides. Further inscription, "Re-gilt in 1772 by Charles Turner Esq. The present Lord Mayor and one of the Representatives of the City of York and great grandson to the Donor." Hall-marks, London, 1679.*
The cup is adorned with acanthus leaves and highly wrought, and is a beautiful example.

No. 7.—*Tea Urn, 24½ in. high, given by Alderman John Carr, 1796. Hall-mark, London, 1780.*

NOTTINGHAM PUBLIC LIB.

No. [illegible]—*Two large Tankards, 7¼ in. high and 6 in. in diameter. They stand on three lions couchant. The thumb-piece is also a lion. The city arms are engraved on front, and under these the donor's arms. Inscription, "The Guift of Thomas Bawtry late Lord Mayor of this Citty Anno Dom. 1673." Hall-mark, York, 1674. Makers—one by Marmaduke Best. one by John Plummer.*



No. [illegible]—*Three Silver Castors, 6 in., 7¼ [illegible] and 6 in. high. Inscribed as "The Guift of Chr. Maltby Alderman. Renewed 1735 James Barnard Esqr. Lord Mayor."*

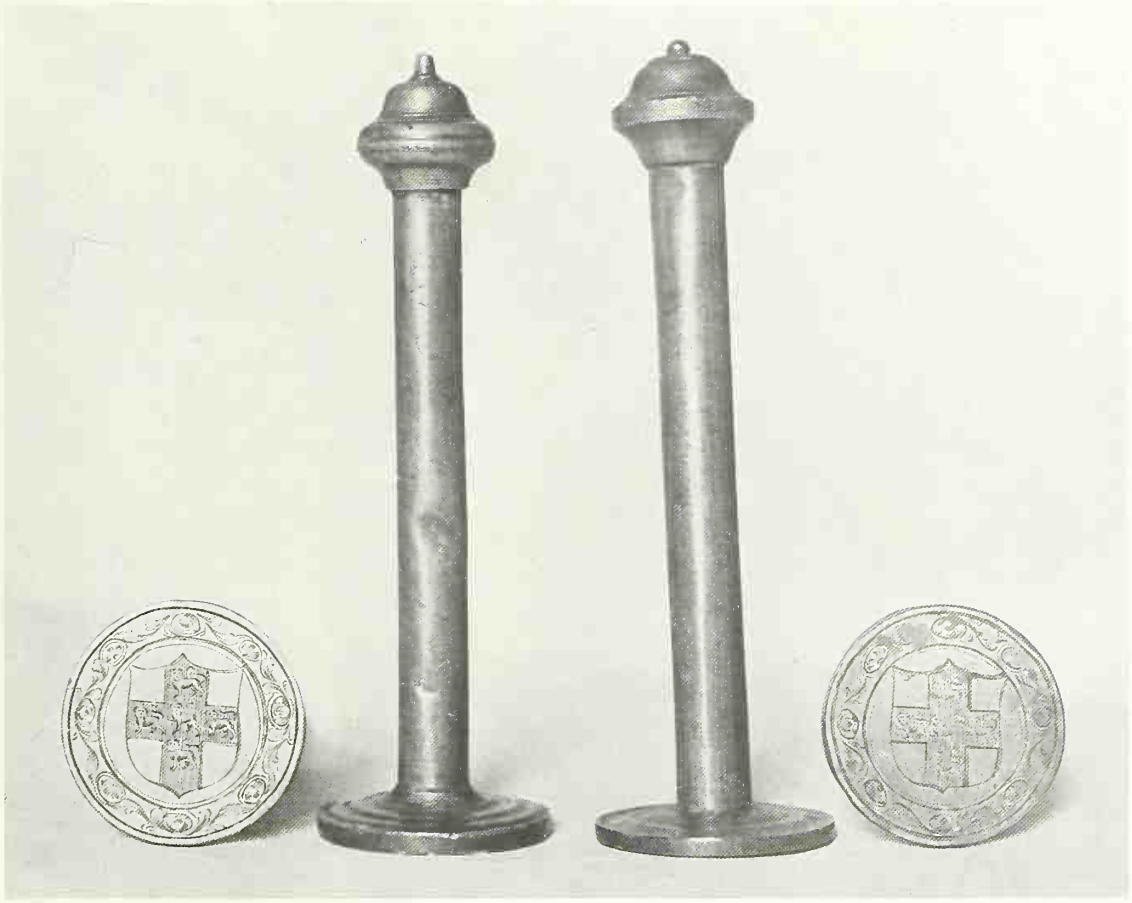
No. 10.—*Silver Bread Basket, 17 in. long, with perforated border, city arms inscribed on side. Hall-mark, York, 1790.*

No. 11.—*Small Tankard, 8 in. high, with domed lid and thumb-piece. The city arms are inscribed in front, and around it is the inscription, "The Gift of Mrs. Bridgett Hodgshon Midwife Renewed 1739 George Escricke Esq. Lord Mayor. Hall-mark, Newcastle, 1738. Maker, I. Cookson.*

Tobacco Box, is of silver, oval in shape, 5¾ in. long. On the lid are the city arms, and "Ex dono Ricardi Etherington Armigeri 1654," and below, "Renewed Anno 1716 Rich: Town Lord Mayor." Hall-mark, London, 1716. Maker's mark, [C O]

No. 12.—*Silver Candle Snuffers and Tray. Inscription on tray, "Renewed in the 2d Mayoralty of S. Clerk Esq. 1736." Three of eight salts, with beaded rims, and wire-shaped delicate handles. Date, 1738.*

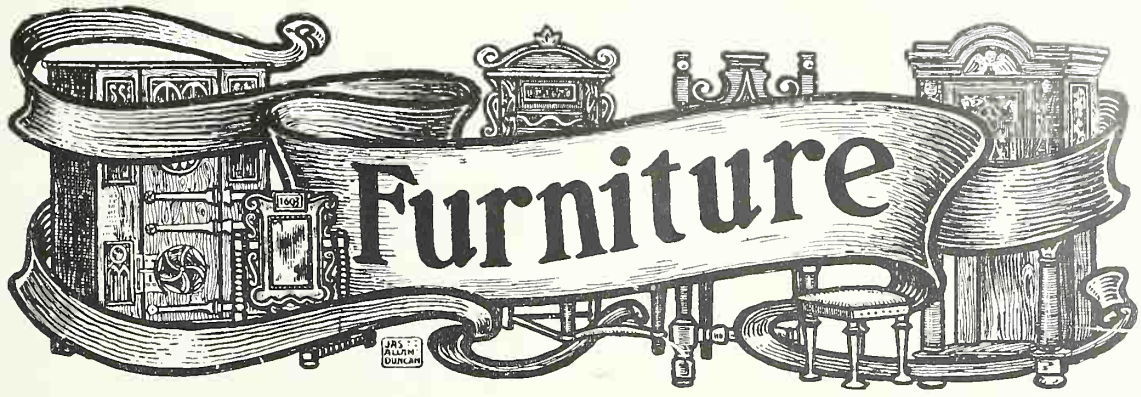
No. 13.—*Two Posset Cups, with fluted bowls and lids, both 8 in. high and 5¾ in. diameter. In front are City arms and inscription, "The Gift of Leonard Besson twice Lord Mayor of this City renew'd John Peckitt Lord Mayor 1702." London hall-mark, 1702. Maker, Seth Lofthouse.*



No. 14.—*Old Pewter Stamps for butter and other articles with city arms engraved. Dimensions of stamp, 2¾ in. diameter; length of shaft, 7½ in. Date not known.*

No. 15.—*Two Silver Soup Tureens, 19 in. extreme length, and 13 in. high. One on left given by Peter Johnson, Recorder in 1789. City arms inscribed in front. One on right by Alderman Carr, 1796.*

PANELLED ROOM, FIRST HALF OF THE EIGHTEENTH CENTURY, 26, HATTON GARDEN, E.C., SHOWING THE EARLY GEORGIAN STYLE



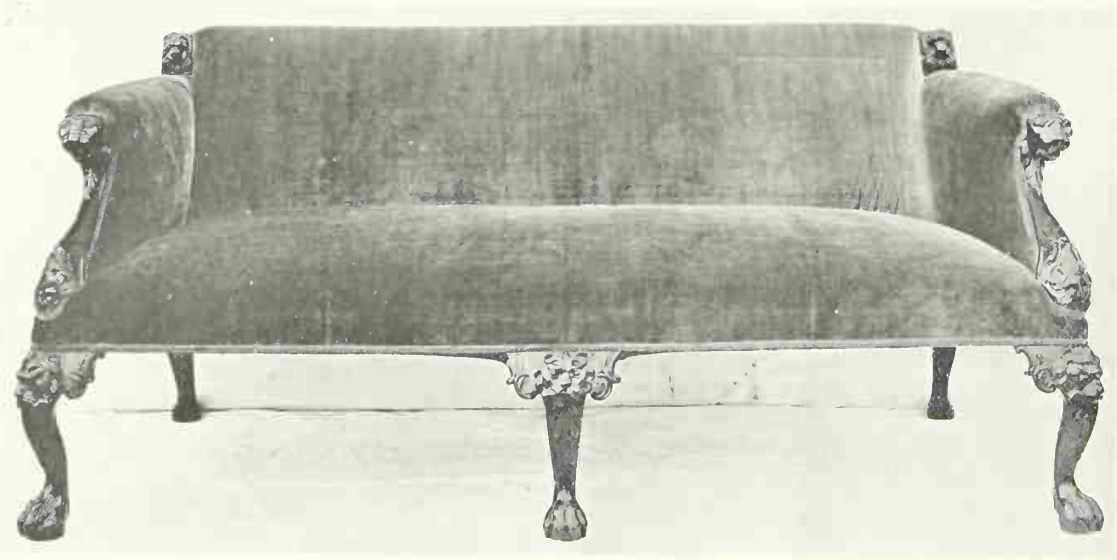
The Years of Mahogany Part VII.
The Early Georgian (*continued*) By Haldane Macfall

In the last article I gave a preliminary survey of the Transition from Walnut to Mahogany that followed upon the death of Queen Anne—during those early Georgian years that correspond, roughly speaking, to the reign of George the First (1714 to 1727); and which we may take in round numbers to be the years 1715 to 1730.

Before taking these Georgian years in detail, let us get a grasp of the factors that were henceforth to dominate the fashions in the furnishment of the English home. Up to the death of Queen Anne the royal house had led the taste; the queens as well as their kings had taken a personal lead in the setting of the mode in public taste—indeed the queens, whether as wives of kings or as themselves the queens by right, played the part of the lady of the house; they put their hands to the making of the needlework, and to the ordering of the furnishments like any good housewife.

But at the coming of the Georges was a great change. The first George detested the land he governed; was never at home in it; was never popular—and during his reign the influence of the royal family on taste did not exist. That influence passed, naturally, to the leaders of the great families who seized the reins of government—to Sir Robert Walpole in particular. But the leadership, being diffused, lost its individuality, and would have passed by dissipation into a vague, indefinite tangle, had it not been that the architect, Kent, stepped into the vacant place of leadership and compelled his personality upon the public, which was going about bewildered for a guide. Kent, as naturally, had to get fine craftsmen to carry out his ideas. Inevitably, by natural selection, the most brilliant of these craftsmen soon began to usurp his position; and, as at a flash, the best of them were soon making for the dictatorship. The best of the best happened to be a self-reliant, confident man who had small intention of being the mere drudge to the ideas of others; he put forth his strength and doggedly set himself to

MAHOGANY HIGH-BACKED UPHOLSTERED CHAIR OF THE "LION MAHOGANY YEARS," 1720-1730
IN THE COLLECTION OF PERCEVAL GRIFFITHS, ESQ.



MAHOGANY UPHOLSTERED SETTEE OF THE "LION MAHOGANY YEARS," 1720-1730
IN THE COLLECTION OF PERCEVAL GRIFFITHS, ESQ.

dictate public taste. That man came to London town in about the last year of the first George's reign, and won to fame as Thomas Chippendale.

Now let us gather together our important dates from the death of Queen Anne, and employ these as the framework on which to build the history of early Georgian mahogany:—

George I., 1714 to 1727.	Death of Louis XIV., 1715.	
George II., 1727 to 1760.	Louis XV., 1715 to 1774.	Orleans Regent, 1715 to 1723.
		Louis XV., King in act, 1723 to 1774.

And let us put alongside, as important, these dates:—

Death of Grinling Gibbons, 1721.
Kent comes to London, 1719.
Becomes the rage from 1720 or 1721, until his death in 1748.
Walpole in power from 1721 to 1742.
Walpole begins to build Houghton in 1721; Houghton completed in 1732.
Walpole takes duty off mahogany, 1733.

The years, then, of the first George of England are the Transition years of Walnut to Mahogany, 1715 to 1730. It is true that these years still saw the walnut dominating, but being the while more and more affected in its design by the designs for the new wood.

The earlier five years, from 1715 to 1720, simply witnessed the Queen Anne styles being made slightly more squat and heavy, but still with a tendency towards plainness and simplicity of form and decoration. However, the elaborate gilt furniture for princely houses which came into so wide a vogue amongst the very rich from 1720 to 1730, and which took on the heavy design and forms of Kent, who had become the rage about 1720 or 1721, just when Grinling Gibbons died and lost his graceful influence over the fashions—this elaborate and heavy gilt furniture, with its lion designs, with its lion heads and masks on the "knees" of the legs of chairs and tables and cabinets, with its lions' heads and masks in the centre of the decorations of rails to chairs and tables and settees and the like, and its lion paws taking the place of the claw-and-ball for the foot of the legs (though the claw-and-ball still continued to be carved, even as feet to the legs that had lions' heads upon the "knees" of the legs!)—all this vogue for lions' heads and legs and feet on the rich gilt furniture of the great houses at once affected the taste in the more elaborate pieces made of walnut and mahogany; and we get, by consequence, the "Lion years of Mahogany," from 1720 to 1730.

Lion Mahogany, 1720 to 1730.

In these Lion years of Mahogany Kent was supreme—the maker of the law of taste and the creator of design in the English home. The high-backed upholstered "Lion Mahogany" chair, belonging to Mr. Perceval Griffiths, is a fine example of about the year 1725, as is his upholstered settee, which was probably

WALNUT LOVE-SEAT, SHOWING THE "CABOCHON" ORNAMENT UPON THE LEGS, AND THE TYPE OF ARM-SUPPORT THAT CAME IN FROM 1730-1735

made in the same year, or a year or so later. Mr. Macquoid's researches seem to point to the fact that the lion's head was elaborated about the middle of these Lion Mahogany years by the addition of a ring being put into the mouth.

Now we must be very clear about the employment of mahogany during these years of the first George—what is called the "Early Georgian" age. From Queen Anne's death in 1714, until 1720, mahogany begins to be used, but begins only, and in but tentative fashion; and it is employed exactly as though it were walnut, being veneered whensoever walnut is veneered under like conditions. Mahogany is, in fact, very rare from 1715 to 1720. From 1720 to 1730, during the Lion years, the wood is used to more considerable extent instead of walnut, but is nevertheless employed in no great quantity even up to the end of this Lion period, 1730. It is still a very expensive wood, and lies under very heavy duties. Walpole, to be sure, sets a fashion in it—employs it for the making of his handsome doors at Houghton, and for much of the furniture also, besides the ponderous carved gilt furnishments that are being designed for him by Kent for that famous house that he is a-building. But Walpole was a greatly rich man.

And here let us survey this business of wealth as it affects the English home. There were being made by the cabinet-makers, and being designed by them and by the builders of houses, three classes of furniture—which three grades became more largely made as wealth became more and more diffused throughout the land during these Georgian years:

First of all there were the princely mansions, for which were being wrought what we may call the palatial pieces. These were for the very rich—those great nobles and rich merchants who were seizing the reins of power from the royal house. These great houses looked largely to French fashions, therefore to France and to French designs. But these elaborately gilt French pieces at once became the models for the English craftsmen; and we shall find Chippendale, in the years to come, making a point, and indeed a

THE "BASSETT" CHAIR, 1725-1730

WALNUT CHAIR, SHOWING THE "CABOCHON" DECORATION, 1730-1735

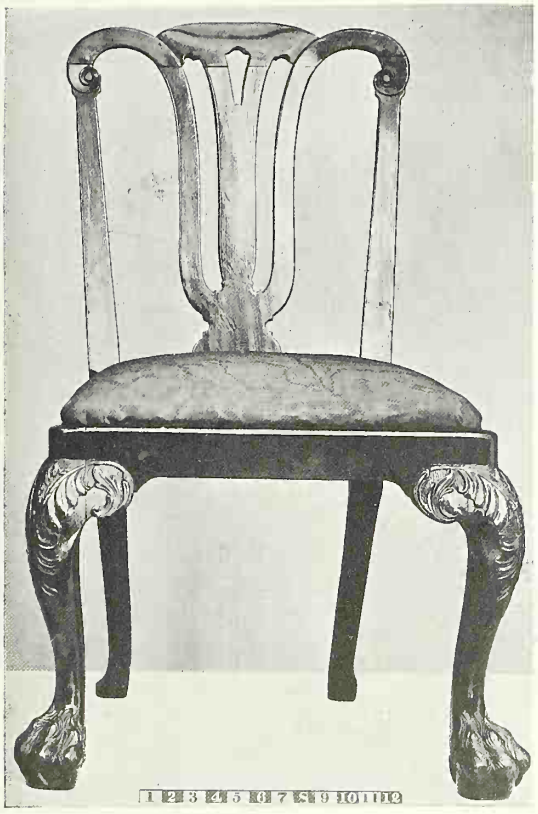
boast, of the fact that he can produce these designs against the best Frenchmen—as in fact he could, and did.

Then there was the ordinarily well-to-do home of the gentry and professional and merchant class, which called for a good, sound, handsome style of furniture, and for which the finest work of the mahogany cabinet-makers was to be wrought—those pieces that are entirely national in achievement, and of the supreme accomplishment of the century, and its glory.

There was a third and large class for which furnishments were required—that large class of folk of small income, who needed simple, strong, and work-a-day furniture of the type that Mr. Wheeler has happily christened the "Yeoman quality." The pieces made for this large class of limited income were markedly influenced by, and founded upon, if very simply and demurely, the general forms of the furniture that was being built for the well-to-do.

During these Lion years of the limited use of mahogany, when, as I have said, that wood was being more or less sparingly used, the ordinary pieces for the well-to-do home, though not so fantastically elaborate as the gorgeous Lion pieces of the greatly wealthy, took on the heavier Kentish forms and the solid build of its legs, whether of the claw-and-ball order, or the simpler cabriole leg with the club-foot. The style was most markedly Georgian in its strength and solidity—particularly noticeable in the broad set at the top of the leg where it meets the seat rail, and is joined to it.

We have seen how, at the passing of Grinling Gibbons in the August of 1721, his graceful influence passed away completely with him; and how the ponderous vogue of Kent was become widespread by 1720 or 1721, and dominated the design of the whole decade of the Lion years. Yet, even Kent's heavy hand grew lighter as the decade advanced, and the more slender lines and gracefulness and curves of the French Regency begin to declare themselves in the mid-Lion decade, about 1725, as may be seen in that carved gilt table with the Red Indians' heads upon the "knees" of the legs, at Hardwick Hall, of which I gave a photograph in my last article. But, at the end of the Lion years, there came to London a personality that was to have a wide influence on English design, and to raise the craftsmanship of the mahogany years to its highest achievement. There rattled over the cobbles of London's streets, coming to take possession of his newly-rented workshops, an old cabinet-maker from



MAHOGANY CHAIR, SHOWING THE OPENING OF THE VASE-SHAPED SPLAT, AND THE PASSING OF THE "HOOPED" TOP TOWARDS THE SQUARE TOP, 1730

WALNUT CHAIR OF ABOUT 1730, SHOWING FURTHER DEVELOPMENT TOWARDS THE CHIPPENDALE SQUARING OF THE BACK

Worcestershire whom they called Thomas Chippendale, together with his young son of some eighteen years of age, also called Thomas Chippendale, which youth was to become immortal as the great Chippendale. Chippendale I., the father, had been known far and wide over his countryside as a skilled cabinet-maker and joiner; above all, for his carving of picture-frames and his gilding. But ambition for a larger world to conquer had sent the youth, his son, up to London town to spy out the land for wider enterprise than was yielded by a provincial town; and to town the youth had come for awhile, serving as joiner and carver about the workshops of the city. He soon induced his father to make the great venture. However, to London father and son came, it is said, shortly before death took King George the First in 1727.

The elder Chippendale, founding his designs upon the Queen Anne fashions in which he had been bred, had, even in Worcestershire, added a French taste and sense of elegance thereto, which the son inherited. Both were superb craftsmen, whether as carvers, joiners, or cabinet-makers. And there was plenty of room for their skill in London town, and an ever-increasing demand for furniture. From the chair that I illustrated in my last article, reputed to have been made for the Bury family before the Chippendales came up to London, it will be abundantly clear that their original and experimental minds were already at work, developing towards grace of form the heavy designs of Kent then in the fashion. How soon these great craftsmen began to make their influence felt in London we do not exactly know; but, whether due to their guidance or to that of unknown others, it is evident that a distinct tendency towards the gracefulness of the French Regency began to set in about 1730 over the mahogany workmanship, as it had already set in, five years before, over the gilt furniture of the great houses, as testified by that gilt table carved with Red Indians' heads at Hardwick Hall.

I would here warn the student and the collector not to confuse the chair made by the elder Chippendale for the Bury family, of which I gave an illustration at the end of my last article, and for which there is also a settee or double-chair, with that other long

MAHOGANY UPHOLSTERED CHAIR, SHOWING THE "CABOCHON" DECORATION ON THE LEG, 1730-1740 IN THE COLLECTION OF PERCEVAL GRIFFITHS, ESQ.

MAHOGANY UPHOLSTERED CHAIR, SHOWING DEVELOPMENT FROM THE "LION YEARS," 1730-1740 IN THE COLLECTION OF PERCEVAL GRIFFITHS, ESQ.

Bury settee and chairs with the markedly Chippendale cupid's-bow top-rail, made likewise for the same family, and which Mr. Clouston accepts as having been made before the Chippendales migrated to London; but which, in my opinion, must have been made considerably afterwards—a not unlikely event, considering that the Bury family would naturally take an interest in their old cabinet-maker after his removal to town, and would place their orders in his workshops. I will treat of this later settee and chair in due place. I would only point out here that the Chippendales did not come up to London with the proverbial half-crown, and tramping it afoot over London Bridge with all their worldly goods tied in a bandana handkerchief hanging over their shoulders from a stout walking-staff. The elder Chippendale had won a wide reputation in his county and neighbourhood; and his position must have been very considerable, since we find him being entertained in sociable fashion by county folk like the Burys.

Rise of the Chippendales. The Cupid's Bow Cresting with the Claw-and-Ball Foot, 1730 to 1750.

The year 1730, then, saw the rise of the Chippendales, and, with their rise, the coming of the square back to the chair which is so typical of their influence. We are now in the years of pure Chippendale; for, whatever the position taken by the Chippendales soon after their arrival in London, some influence was sapping thereafter the domination of Kent at the end of the Lion years of 1720 to 1730. The solid phase remained in vogue, it is true, yet awhile; but in 1730 came a tendency to sweep the lions' heads and masks from the "knees" of the legs of chairs and tables, and to employ in their stead a lower relief decoration of the acanthus, with at times the so-called "cabochon" or little oval, egg-like design in the centre—the lion's paw or paw-and-ball still remaining in vogue in the more elaborate pieces, though giving way largely to the claw-and-ball again. This tendency to put the lion's head amongst the fashions of the past was greatly increased by the fact that the mahogany vogue was becoming wider and wider; and the Lion pieces made very costly carving. The upholstered chair belonging to Mr. Perceval Griffiths, and the love-seat (or settee) and chair from South Kensington, all three show this acanthus and cabochon vogue of 1730 to 1735, and a tendency towards a more graceful simplicity of design, even though the solidity of the Lion years remains. Mr. Perceval Griffiths has several remarkably

MAHOGANY UPHOLSTERED CHAIR, SHOWING THE DEVELOPMENT OF THE DECORATION TOWARDS 1740
IN THE COLLECTION OF PERCEVAL GRIFFITHS, ESQ.

CHAIR IN MAPLE, PROBABLY OF COUNTRY MAKE, SHOWING THE MORE ORDINARY TYPE OF 1730-1740

fine pieces of the whole of the great mahogany years in his superb collection, of which I am fortunate enough to be able to give some examples here.

Soon after 1730, the employment of mahogany was greatly increased owing to Walpole's taking the duty off timber; and the West Indies forthwith shipped the wood in enormous cargoes.

Now to come back to the handsome ordinary chair of the well-to-do—the cabinet-makers, towards the end of the Lion years, had been adding elaborate carving to the hoop-back of the so-called "Hogarth" chair of the period, and had been paying much attention to the decorating of the splat (the "Bassett" type and the cabochoned chair are of about 1730). Rapidly, about 1730, marked changes appear in these hoop-backed chairs. The splat is opened out into long perpendicular openings or slits—the vase-shape being still retained, but a lightness and grace given by the passing away of its solidity. The spirit of Chippendale is over all. At the same time the hooped top suffers change — the craftsmen are making it curl outwards from the splat's top towards the end of the uprights, instead of, as heretofore, inwards from the uprights towards the top of the splat. I give a chair of 1730 that shows this development.

Now, again, the Worcestershire cabinet-makers, the Chippendales, were prominent workers—had been so, indeed, even in their last years in Worcestershire—towards this making lighter of the chair's back. In 1730, then, the Chippendale squaring of the chair-back has caught the fancy of the town.

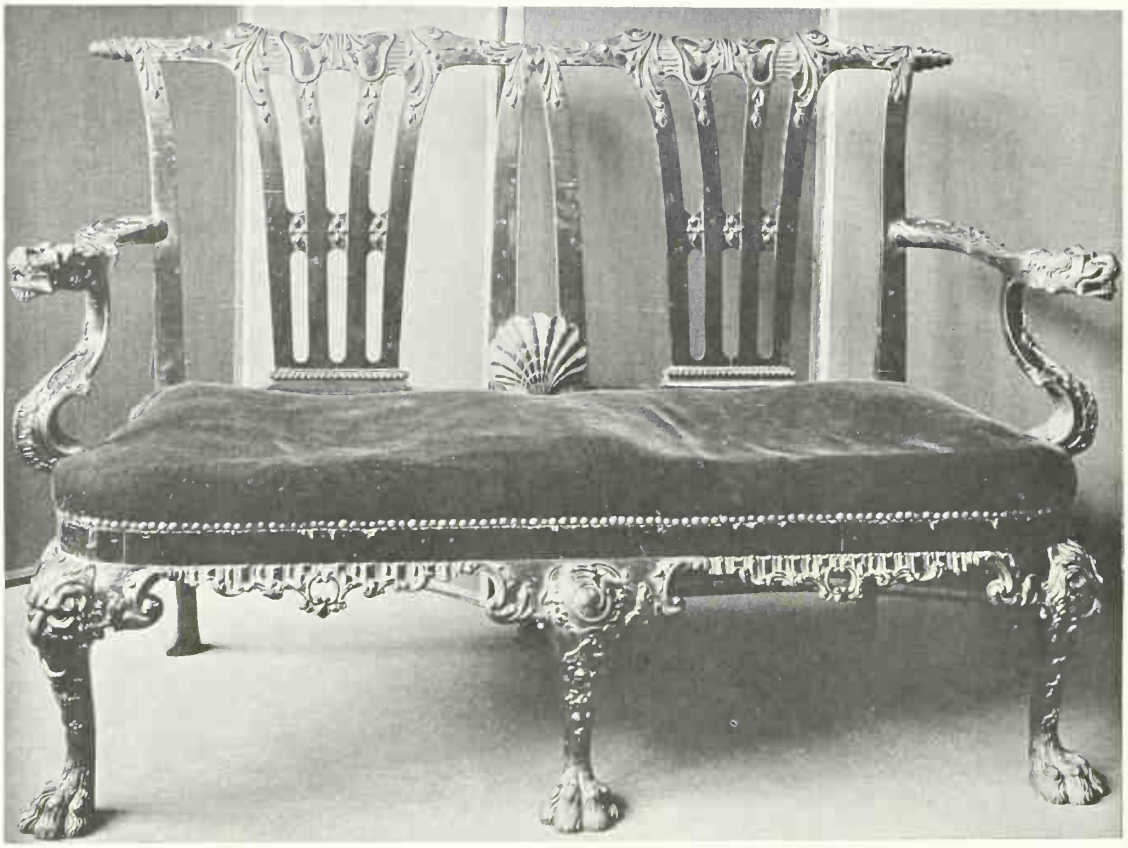
The walnut chair of 1730 to 1735 here shown further accentuates this development towards the Chippendale grace; towards the perpendicular openings of the splat and the shaping of the cresting in the well-known "cupid's bow of Chippendale," as Mr. Clouston has so happily christened it.

The supports to the arms of chairs also take the graceful upwards and outwards curling form seen in the eagle-headed supports of the love-seat at South Kensington; and all arm supports now begin to be carved at their base.

The hoop-back persisted for awhile, and is to be found occurring at times; but its reign was over, and the Chippendale square-backed chair rapidly ousted it from favour.

A very typical seat-rail to the chairs of a few years after 1730 was a handsomely carved convex bulging rail with shell at centre.

It will be noticed that the supports of the upholstered arm-chairs of this time have a rapid backwards rake, in order to accommodate the ladies' hooped skirts which were now of preposterous dimensions. These backwards-raking supports are



MAHOGANY DOUBLE-CHAIR OR TWO-BACKED SETTEE OF TYPICAL CHIPPENDALE DESIGN, 1730-1740
IN THE COLLECTION OF PERCEVAL GRIFFITHS, ESQ.

from 1730 carved on their front surface in the new fashion, just as the bases of all supports on any elaborate chairs are generally carved from this time. A favourite design was a "rose" at the top of the backwards-raking support where it joins the arm.

The tendency to great breadth in the seat of chairs at this period was not due to their being "drunkard's chairs," but in order to accommodate the preposterous, if picturesque, hoops of the ladies.

Here, then, we see the struggle of the Chippendales to evolve grace out of the heavy Kentish fashions of the Lion years of mahogany. From 1730 to 1735 this grace of the Chippendales rapidly gains ground. The "solid" qualities are not wholly banished; but they are markedly affected by that struggle for mastery by the Chippendales. By 1735 the Chippendales have won, and are triumphant—they dominate English design. The Chippendales are supreme.

The French vogue, that had set in amongst the great aristocracy, was caught by the Chippendales, as Chippendale caught at and always seized, and was to seize, upon every influence whilst it was still but in the air. They brought the fashion now into England almost before England realised that England wanted it. So that by 1735 the typical Chippendale chair of the first Chippendale phase, with its "cupid's bow top-rail with the claw-and-ball feet," and its division of the splat into four or five simple "perpendicular uprights" fanning upwards towards the top-rail, was in complete possession of the English home.

It should be remembered that not only was mahogany employed during these years, but oak and other woods in country places, and walnut still to some considerable extent; but the wood of the mahogany tree had overwhelmed all else for the better kinds of furniture by the time the Chippendales became supreme.

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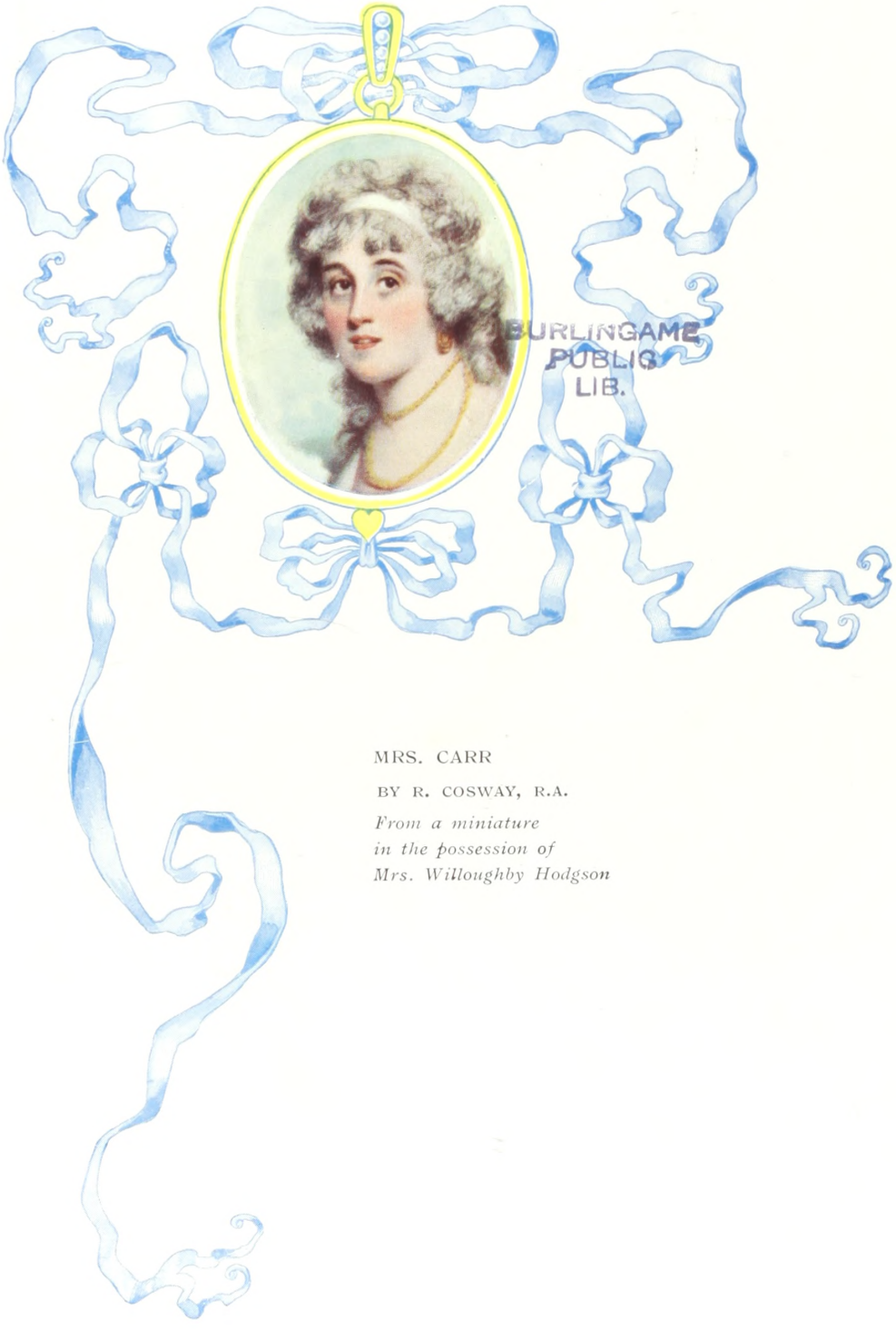

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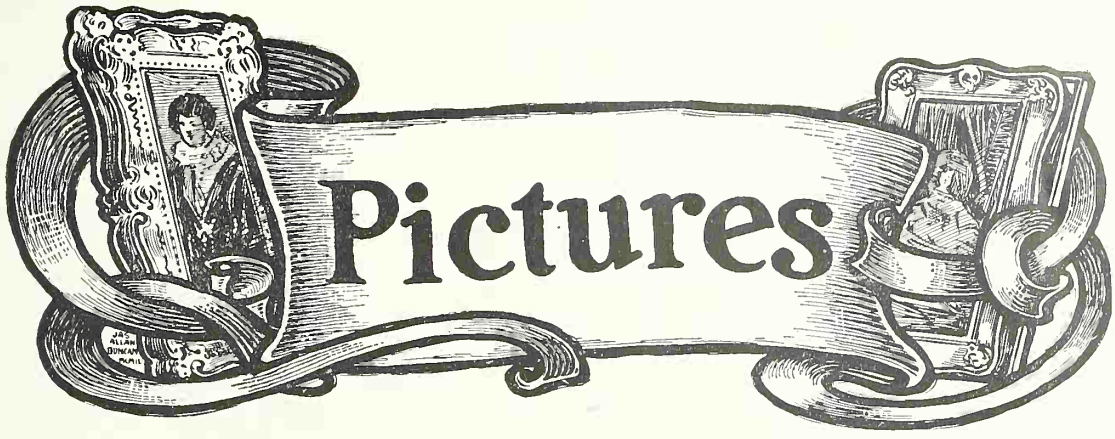
MRS. CARR

BY R. COSWAY, R.A.

From a miniature
in the possession of
Mrs. Willoughby Hodgson



Sir Cuthbert Quilter's London Collection

By W. Roberts

ALMOST concurrently with the appearance in print of this article, the famous London collection of pictures formed by Sir Cuthbert Quilter, Bart., which has been warehoused since last June, will be on view at the rooms of Messrs. Christie, Manson & Woods, prior to the sale early this month. Sir Cuthbert Quilter inherited the taste for picture collecting from his father, Mr. William Quilter, who was one of the most generous patrons of English art of his day, and whose sale of English drawings in 1875 will always remain one of the most noteworthy events in the annals of art sales in this country. But while Sir Cuthbert has inherited the taste for collecting pictures, it has been on totally different lines to those observed by his father. His collection (which is now being dispersed owing to the sale of his town house and gallery in South Audley Street) shows a very wide appreciation of art of all time and of most schools.

Not merely content with purchasing pictures and enjoying their possession when hung on the walls of his own house, Sir Cuthbert has lent them to public exhibitions with almost prodigal generosity. In more than one instance pictures have been away from his house for years, going from one exhibition to another. Owners of fine collections are constantly approached with requests for the loan of their pictures; but the inevitable blank spaces on the walls of dining and other rooms have become such an eyesore that many collectors have resolved not to lend again. It is impossible not to sympathise with this determination, for, excellent as is the desire to share the joy of possessing one's pictures, as Grolier is said to have shared his books—"Io Grolerii et amicorum"—yet the risks of fire and of damage in other respects are so great that what may seem selfish enjoyment is in reality a matter of self-protection. No amount of insurance compensation can replace a damaged masterpiece.

MRS. JORDAN BY GEORGE ROMNEY

Reference has been made to Sir Cuthbert's catholicity of taste in the matter of pictures. He has first-rate works of the ancient and modern masters—English, French, Flemish, Dutch, and Spanish—"all," as Mr. Spielmann said in his Preface to the Catalogue of the English pictures which Sir Cuthbert lent in aid of the King's Hospital Fund, "that afford him the thrill of satisfaction that is to be derived from the contemplation of good colour, masterly technique, originality of

conception, and sympathetic subject, are fit items for his collection and welcome guests upon his walls." It will be impossible to deal in this article with the hundred or more works which are about to come under the hammer at Messrs. Christie's. A privately-printed catalogue has been issued for the use of Sir Cuthbert Quilter and his friends, and in this the fullest details are given of each picture. It must suffice, therefore, to deal here with a few of the more important, and this can be best done by taking them in alphabetical order.

COUNTESS PALLAVICINO BY PANTOJA DE LA CRUZ

Among Sir Cuthbert's most interesting pictures by old masters are two by Bartel Beham, a companion pair of portraits of a gentleman and a lady, painted in 1534, six years before the artist's death—these were at one time in the possession of the Emperor of Austria, at Schloss Lanenburg, near Vienna, and were sold or disappeared during the Revolution of 1848. The lady, in her low square-cut black dress and white coif, is an especially interesting picture, and the coats of arms on both panels ought to be a clue to the discovery of the families of the persons represented in these two dignified portraits. Bisschof's picture of *The Crown Jewels* is a fancy portrait of the son of Sir Henry Howard, K.C.M.G., the English Ambassador to Holland since 1896. The Bonington *Grand Canal, Venice*, from the Novar sale of 1880, is a sketch from the large picture which was once the property of Mr. Charles Lucas.

The single example of Sir Edward Burne-Jones, *Green Summer*, a group of eight girls in various shades of green seated beside a river, signed and dated 1868, is the large version of the work exhibited at the Royal Society of Water-Colours in 1865, and is happily described by Mr. Malcolm Bell as "an exquisite bit of colour." A portrait of Mrs. Franklin, believed to be the first wife of the great explorer, by J. W. Chandler,

signed with initials, and dated 1793, calls attention to a painter of the Early English School of whom scarcely any biographical details are known, and many of whose works have been attributed to Hoppner. Chandler exhibited at the Royal Academy from 1787 to 1791, and died somewhere about the year 1804.

There are three interesting examples of John Birmingham in 1898. David Cox is represented by one of his best works, *Skirts of the Forest*, painted in 1843, and exhibited at the Royal Academy of that year (No. 1189); the scenery represented is that of Sherwood Forest, and this beautiful picture was so much admired that the artist repeated it many times. It passed through the W. Roberts (for whom it was painted), the Gillott, and the

MARIANA, QUEEN OF SPAIN BY VELASQUEZ

Constable, one a characteristic landscape—a view of the West End Fields, Hampstead—exhibited at the Old Masters in 1872 by Captain C. G. Constable, R.N., and again by the present owner at the same place in 1906. The other two are family portraits of great interest, one of Golding Constable, the artist's father (who died in May, 1816), which remained in the Constable family until 1896, and the other of his brother Abram Constable, who bequeathed it to Jacob Mecklenburg in or about 1859. The delicious little Corot, *Souvenir de la Villa Pamphili*, belonged to the artist's medical attendant, Doctor Gambay, and has only once been exhibited in this country—at E. C. Potter collections, and was acquired by Sir Cuthbert Quilter in 1891. The single example of Daubigny, *Les Laveuses*, was at one time in the James Staats Forbes collection, but has been in the present owner's possession for over a quarter of a century. The Diaz, *Venus and Adonis with Cupid*, was also in the same collection, and both were exhibited at Birmingham in 1898. Sir Thomas Lawrence's talented pupil, George Henry Harlow, is represented by a delightful group of four figures—the mother and three children—believed to represent members of the Kemble family.

Professor Sir Hubert Von Herkomer's *Last Muster*,

which was one of the chief pictures at the Royal Academy of 1875, is so well known that it is only necessary to mention the fact that it is in this collection. It is not only the artist's *chef d'œuvre*, but has probably been lent more frequently to exhibitions in England, on the Continent, and in the United States than any other modern work. It was on one occasion away from Sir Cuthbert's house, on loan, for a space of nearly five years. Another widely-known picture is Mr. Holman Hunt's *The Scapegoat*, painted at Oosdoom in 1854, and exhibited at the Academy in 1856—the story of this famous picture is told at length in the artist's book on *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*. There are two interesting pastels by Ozias Humphry, a portrait of a boy who sat to Sir Joshua Reynolds as a model, and a portrait of an African Prince, painted by order of the English Government of the day. Of the venerable Dutch artist, Josef Israels, there are two charming pictures, both sunny and typical examples of his work, *Washing the Cradle* and *Children of the Sea*; the former has frequently been exhibited, but the latter has not been seen in public since Sir Cuthbert purchased it in Paris twenty-six years ago.

One of the many well-known pictures in this collection is Landseer's *Titania and Bottom*, which was painted expressly for Brunel, the great engineer, to decorate his Shakespeare room, and was lent to the Academy of 1851: it derives an additional interest from the fact that it was while painting it the balance of the great artist's mind, at that time in jeopardy, was restored; it has been engraved by S. Cousins, and was one of the artistic attractions of the Franco-British Exhibition of last year. Cecil G. Lawson is represented by *The Valley of Deone*, one of his best works, painted shortly before his early death. The two Leaders, *Parting Day* and *Green Pastures and Still Waters*, were both in the 1883 Academy, and have been etched by Brunet Debaines. The *Cymon and Iphigenia* of Lord Leighton, the most imposing picture in the Royal Academy of 1884, is one of his finest and most representative works, and one of those most frequently reproduced. Von Lenbach's portrait in character of Signora Duse, the great actress, has never been exhibited; it was purchased by Sir Cuthbert Quilter in the artist's studio at Munich in 1899, when still unfinished, and was completed for him by the artist. Another member of the modern German School is also represented, Mihály von Munkácsy, with a picture entitled *The Two Families*, a small version of the big picture in the Vanderbilt collection in America.

Of the pictures of Old Masters, two are of the highest artistic interest,

SKIRTS OF THE FOREST BY DAVID COX

THE IMMACULATE CONCEPTION BY MURILLO

WASHING THE CRADLE BY JOSEF ISRAELS

seeing that they are by an early seventeenth century artist, P. Le Sein, of whom practically nothing is known. They are companion portraits of *Reynier Strik Johanzoon* and *Alida Pietersdochter van Scharlaken*, both signed and dated 1637. That of the latter is here reproduced. Although not in strict order, another portrait may be here mentioned, that of the *Countess Pallavicino*, by Juan Pantoja de la Cruz, which excited so much interest at the Old Masters Exhibition, 1908, and was at one time ascribed to Velasquez, and, later, to Bernardo Strozzi.

The two pictures of John Linnell, sen., include the well-known *On Summer Eve by Haunted Stream*, signed and dated 1853. Baron Leys' group with the title *Martin Luther Reading the Bible to his Companions* is particularly interesting from the fact that Sir Lawrence Alma-Tadema painted the table in the picture. Sir John Millais's two pictures are both well known, for they have frequently been reproduced —*Murthly Moss, Perthshire*, signed and dated 1887, and the small whole-length kneeling figure in armour, *Joan of Arc*; the former was in the Academy of 1888 and the latter in that of 1865.

Sir Cuthbert has been fortunate enough to obtain two pictures by the two greatest masters of the Spanish School. The Murillo, *The Immaculate Conception*, was painted for Charles II. of Spain, and given by Philip V. to Don Feliciano Mateos (the progenitor of the Count of Castillija); its subsequent history until it passed into the present collection in 1893 is too long to enter into here. When the picture was exhibited at the Guildhall in 1901, Senor A. de Beruete, the greatest living authority on Spanish art, stated in the *Gazette des Beaux Arts* that he regarded it as authentic. The Velasquez is the portrait of *Mariana, second wife of Philip IV. of Spain*, painted in 1659, and represented in court mourning for the death of her infant son, Don Fernando Tomas. This striking portrait, somewhat smaller than the version in the Prado, was for a long series of years in Lord Dover's collection, and it remained in his family until the Clifden sale in 1895.

Passing over one of the finest examples of Ochterveldt, we come to Sir William Quiller Orchardson, who is here represented by his well known picture, *The Challenge: A Puritan's struggle between Honour and Conscience.* This picture, which was the first the artist painted after coming to London, was exhibited in 1864-65 at the French Gallery, and received a prize of £100. This artist's friend and fellow-countryman, John Pettie, is represented by the picture exhibited at the Institute of Painters in Oils in 1883, as *Sweet Seventeen.* The lady was Miss Lizzie Bossom, niece of the artist's wife, and is now Mrs. Child. Another Scotch painter, but one who found his inspiration in Spain, John Phillip, also finds a place in this Gallery. His *Selling Relics, Cathedral Porch, Seville*, was never finished, as the artist was seized with his fatal illness while it was on the easel.

George Pinwell and Frederick Walker have long been represented in Sir Cuthbert's collection, the former with *Out of Tune*, painted in 1869-70, and undoubtedly a *chef d'œuvre* in its way. Walker's *The Bathers* is one of this artist's most popular works, having been frequently exhibited and engraved. The first and the present Presidents of the Royal Academy

PORTRAIT OF ALIDA PIETERSDOCHTER VAN SCHARLAKEN BY P. LE SEIN

PORTRAIT OF A LADY BY B. BEHAM

are here. Sir Edward Poynter, with a small picture, *Under the Sea Wall*, a three-quarter figure of a girl in white classical costume, holding a piece of pomegranate; and Sir Joshua Reynolds with *Venus and Piping Boy*, painted in 1787, and for over a century in the Angerstein family, whence it passed into Sir Cuthbert's collection. The second Reynolds is the original sketch for the large picture of *Three Ladies adorning a Term of Hymen*, now in the National Gallery. Of the first President's great rival, George Romney, we have the beautiful portrait of *Mrs. Jordan*, which the present owner purchased a quarter of a century ago when Romneys were both cheap and plentiful.

A few of the other pictures in this collection include Briton Riviere's *The Magician's Doorway*, exhibited at the Royal Academy of 1882; D. G. Rossetti's *La Bella Mano*, a three-quarter-length portrait of a lady washing her hands in a bowl, with an angel on either side, painted in 1875, and exhibited at the Old Masters in 1883; Turner's *Departure of Adonis for the Chase*, painted *circa* 1806-1810, but not exhibited at the Royal Academy until 1849, and reproduced as the frontispiece to Sir Walter Armstrong's great work on Turner, 1902; a beautiful example of

WEST END FIELDS, HAMPSTEAD BY JOHN CONSTABLE

Sir M. A. Shee, a portrait of *Mrs. Stephen Kemble as "Cowslip,"* a whole-length picture which has been reproduced as by Sir Joshua Reynolds; and J. W. Waterhouse, *Marianne leaving the Prætorium*, an imposing picture which has been lent to very many exhibitions, including those of Paris, 1889, and Chicago, 1893.

VILLA PAMPHILI BY COROT

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Pottery Found at Newcastle-under-Lyme. By Gerald Goodwin

To collectors, or those who have made a study of old pottery, sooner or later the conviction must come—how little is known of the subject; or perhaps it had better be expressed thus: how much there is still to be learned.

Great names indeed stand out pre-eminent, such as Dwight, Toft, Elers, Astbury, Whieldon, Wedgwood, and others; but what of the many potters who without doubt existed in the district now known as the Potteries, whose wares are loosely described as "Staffordshire," who will tell us the names and history of these?

Such interrogations are suggested by the present subject, "The Potter or Potters of the past of Newcastle-under-Lyme."

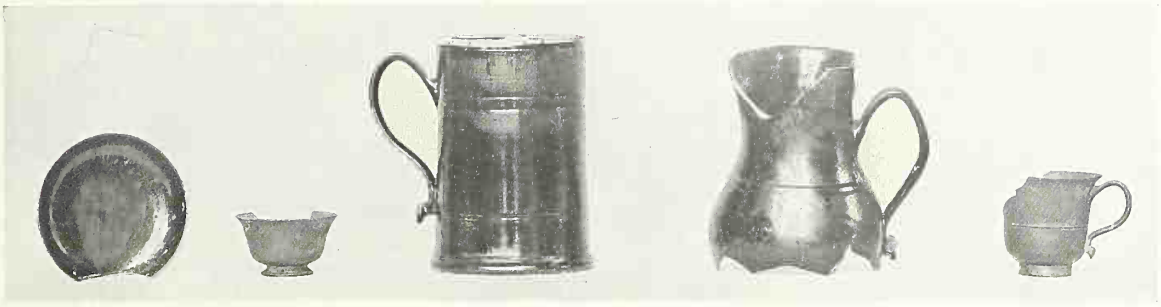
It might still remain a matter of conjecture or dispute as to whether any works ever actually existed in the ancient borough, had not the fortunate discovery made in the year 1899 altogether set such uncertainty at rest and dispelled any doubt on the subject. An account of this lucky find appeared in the *Newcastle Guardian* of September 23rd, 1899, from which the following is an extract:—

"Let us at once state that Newcastle is not in the Potteries; the ancient borough stands outside the Pottery District, and there is not now a potworks within its boundaries. Newcastle prides itself on the fact; but it was at Newcastle that the first potworks were started, and though hitherto the idea of any potworks having existed in the borough has been but a tradition, we are now able conclusively to establish it as a fact.

"The discovery of a 'Shraff' on the property of Mr. Gallimore was made a few months ago, and only last week further evidence has come to hand. Mr. R. Fenton, whilst staying at Bettws-y-coed, was overlooking an old manuscript book containing copies of the three charters granted to the burgesses of Newcastle—by Queen Elizabeth in 1590, Charles II. in 1664, and James II. in 1685—when he came across the following memorandum written in pencil at the

No. I.—TEAPOT, LIDS AND HANDLE

end of the book: 'Ancient Pottery Potworks or Earthenware Manufactory at Newcastle-under-Lyme. Tradition says that the making of pots or earthenware was formerly carried on at Newcastle-under-Lyme, prior to any known works of the kind in the district now called the Potteries, except at Burslem, and that



No. II.—TANKARD, JUG, CUPS AND SAUCER

the Newcastle workshops were situated near the Pool-dam in the Holborn, and there are certainly remains of what appear to be the baking ovens where a hat manufactory was carried on some years ago on the north side of the Lyme Brook and Pooldam opposite the present paper mills, and contiguous to the springs of water known as the Sunday Wells.'"

It was some nine or ten feet below the surface of the ground where the pottery was found, but in addition to this fortunate discovery of ware the foundations of pot ovens, circular in form, were brought to view, thus indicating beyond doubt the site of a potworks more than two centuries old. These foundations prove the ovens to have been of considerable dimensions, and the saggars unearthed at the same time are both ancient and rare.

The ware is of superior manufacture, red in colour, with a beautiful soft and bright glaze.

Several illustrations of this interesting discovery are here given. The pieces consist of tea-cups, coffee-pots, jugs, etc., some of which are glazed and highly finished, whilst others are ready for glazing, the ware being what is usually described as "Astbury" (similar specimens in the Staffordshire museums are so labelled), and the question naturally presents itself—did this distinguished potter possess works at Newcastle, or was it someone else producing a very similar ware? The writer inclines to the belief that the specimens are as old, if not older, than the Astbury ware.

The small teapot (in the writer's possession) (No. i.) is nearly perfect, and is $4\frac{1}{4}$ in. in height, slightly decorated with fine bands of white slip, the handle being relieved by one small dot. Of the two broken lids, one is glazed, the other unglazed; the small handle resembles those belonging to the early salt-glaze pieces.

In No. ii. are some larger pieces. The tankard, which is $6\frac{1}{2}$ in. in height and 4 in. in diameter at the top, is quite perfect, and not unlike in shape to the salt-glaze mugs bearing the figure and ships of Admiral Vernon; indeed a similar piece may have formed the model for the Portobello mugs.

No. III.—FOUR TEAPOTS

The jug, cups, and saucer are all broken; but sufficient of them remains to show the elegance of their shape.

In No. iii. are four teapots, the large one 6 in. in height to the top of the nob, and 8 in. from the handle to the end of the spout. The one with the handle broken is unglazed. All the pieces are plain

with the exception of the one on the right hand of the illustration facing the reader, which is hexagonal in shape, the six sides being ornamented with embossed grotesque animals.

All the pieces in Nos. ii. and iii. are in the possession of the Newcastle Corporation.

The present account is written in the hope of stimulating further enquiry, and with as much desire of soliciting as imparting information, as it cannot but be regretted that works capable of producing such desirable pottery should remain unnoticed and unrecorded.

Fresh information is always hailed with satisfaction whenever we are seeking more knowledge upon a subject which time or circumstance may have obscured; but there is always an additional fascination and romance attaching to an object which has been buried, whether it be by the sea or the dry land. If the earth were to disclose her secrets, and the sea could tell her troubled story, pages yet unwritten might be added to our histories. But it is the unexpected find which gives so much interest to that which is discovered; it is the chance lighting upon some relic of byegone days which lends so much value and delight to the unlooked-for acquisition. Did we know exactly where to go for hidden treasures, the quest would be prolific but brief, for every choice article would ere long be brought to light.

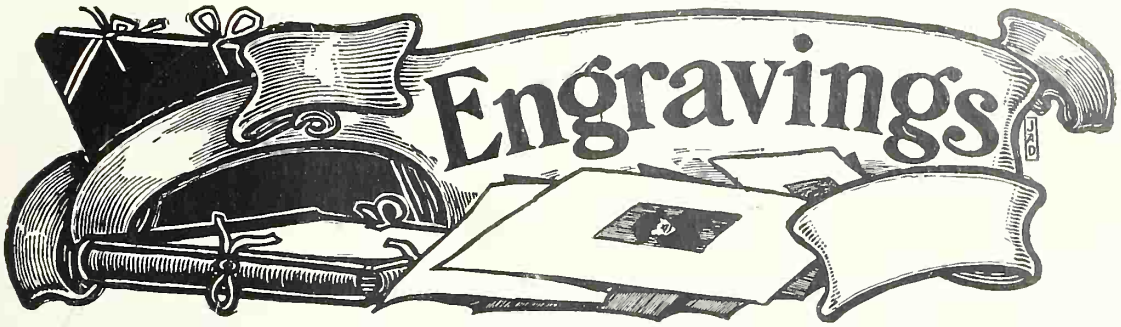
There is something more mysterious, if less terrible, in the cause of these buried objects of the land than those of her companion, the sea. When the diver or the grappling iron brings treasures to the surface, the story is already half told. The storm, the hidden rock or the greedy fire are too often the relentless culprits which worked hand in hand with the angry winds or the gloomy night to accomplish the disaster, while so often there is no accounting for the burials in the land.

How objects such as we have described, some of which are perfect and so well adapted for their use, should in a few generations be completely obscured, is a question seldom satisfactorily answered.

There are many difficult problems awaiting solution about our potteries and early wares, but the writer is always sanguine that sooner or later light may be thrown upon the matter. The discovery at Lowestoft is a case in point, and it is hoped that the present account may add a little to the knowledge of the most interesting subject of English pottery.

In conclusion the writer desires to acknowledge his indebtedness to the Mayor of Newcastle (Alderman T. P. Heath) for so kindly allowing him to obtain photographs of the pieces in the guardianship of the borough, and also to Mr. Gallimore for willingly giving information and fragments of the ware for study and examination.

THE ROCKING HORSE
Painted and Engraved by James Ward



Mezzotints after James Ward

By C. Reginald Grundy

Of modern fashions in print collecting, that for plates after Morland shows no signs of diminution, yet few collectors think of turning their attention to the equally charming reproductions after his brother-in-law and rival, James Ward. An exception to the rule is the Hon. John Ward, M.V.O., who has gathered together a unique assemblage of mezzotints from his namesake's pictures. The number is not large, perhaps forty or fifty, but it would be hard to duplicate many of the impressions, for several of the plates are sufficiently scarce to have altogether escaped the notice of the cataloguer, and are not to be found in the British Museum.

Through Mr. Ward's kindness in placing his collection at my service, I have been able to illustrate the article and gather much of the information contained in the text.

Though one need not be a millionaire to form such a collection, yet it needs a sufficiently long purse, for if some of the less attractive subjects can be purchased for a few pounds each, the scarcer and finer plates may range in value to a hundred pounds or even more, for who can put a price on an engraving like the *Crossing Sweeper*, of which only three impressions are known to exist, each of which is held by an enthusiastic collector who has no intention of parting with his treasure?

The Ward prints cover only a short period. The earliest was issued in 1792, and though one or two date after 1830, the publication of them may be said to have practically ceased in 1807. In a short paper like this it is impossible to describe in full the various forms in which the different plates were issued, yet of most of them it may be said that the first published state bears the title in open or unshaded letters, which were either filled in or thickened before the ordinary prints were struck off. The much-valued impressions in colour almost invariably belong to the later state; and when finely printed, and untouched by hand-work, they realise a higher price than the earlier copies, unless it be some of the choice engraver's proofs, perfectly finished, but unblemished by the title or any other printing.

James Ward himself, who until 1804 worked as an engraver for a living, and painted for his love of the art, was, in company with his brother William, responsible for the larger portion of the reproductions, but other famous workers with the burin contributed their quota. Thus S. W. Reynolds mezzotinted at least five, only three of which were known to Mr. Whitman when he compiled his monumental catalogue of that engraver's works; and one of these he was misled, by false information, to give as being after Morland. Mrs. Frankau, in her *Life of John Raphael Smith*, has fallen a victim to a similar misadventure, for of Ward's two pictures, *The Recruit* and *Wounded Soldier*, engraved by his first master, she has given the authorship of the former to Smith himself, and of the latter to William Ward. Among the other contemporaries of Ward who translated his pictures were William Annis, W. Barnard, John Murphy, B. Pym, W. Say, and Charles Turner.

The first picture by James Ward to be engraved was *Rustic Felicity*, which he himself mezzotinted after the termination of his apprenticeship to William Ward in 1792. Though this is the earliest plate inscribed with his name, he was really responsible for a large portion of the work done in the studio during the last four years of his sojourn there, and credited to his brother. Thus in his biography, published in 1807, and evidently directly inspired by him, it is definitely stated that he engraved practically the whole of the three plates of *Children Birdnesting*, *Cottagers*, and *Travellers*, after Morland. As confirmation of this, it is significant that the last-named pair was issued by J. Simpson, of St. Paul's Churchyard, who almost directly after their completion

bought from James his two pictures, the *Rustic Felicity*, already mentioned, and the companion work of *The Rocking Horse*, both of which he commissioned him to engrave. The first named was published April 25th, 1792, and the latter February 5th, 1793. Both works were probably painted at Warren Place, Kentish Town, before James had parted company with his brother, and engraved at Hendon, where, in 1793, he was living at his father's house.

They are obviously inspired by Morland, as indeed is confessed by James in his manuscript autobiography, kindly lent me by his granddaughter, Mrs. E. M. Ward. He explains: "I had never seen anyone paint but Morland. I was always fascinated with his pictures, and not having seen any old master, I conceived what was stated to me, that he surpassed everyone ancient and modern. It was rustic taste at that date, and as I was fond of rusticity, it was natural that I should dash into that style."

Before the *Rocking Horse* was issued William Ward had engraved and published his brother's *Compassionate Children* and *The Haymakers*. This pair is dated January 1st, 1793, and the latter work was exhibited in the Academy of the preceding year. Writing about these two works, James Ward says: "Starting for myself, I painted a pair of pictures, which my brother engraved and sold well." Mrs. Frankau, in identifying them, substitutes for *The Haymakers*, Ward's *Outside of a Country Alehouse*, which she states was issued in 1791; but this is obviously a misreading for the correct date, March 1st, 1797, when the plate was brought out as a companion to Morland's *Inside of a Country Alehouse*.

Encouraged by the success of his work, Ward left Hendon and set up an establishment in town, taking with him his youngest sister—who afterwards married H. B. Chalon, the animal painter—to act as housekeeper. He probably had unfurnished rooms only, for I have come across a letter of this period addressed to him "at Mr. Dawe, 20, Winchester Road, Paddington." Here he painted and engraved *The Cowhouse*, which was exhibited in the Academy of 1793, and published by T. Simpson on June 3rd of the same year. To this time also belong the plates of his own *Dairy Farm*, which was not published until 1801, and *A Tiger Devouring his Prey*, also after his own work, published in 1799. The reason of the delay was the sudden cessation of the trade in prints owing to the outbreak of the war with France, which entirely cut off the Continental market. Ward was thrown into great straits, everything in hand was suspended, and neither he nor his pupils, of whom he now had several, had anything to do. One of these pupils was John Buck, who, after playing some practical jokes on his master, ran away and then appealed to be taken back. His brother was the proprietor of a livery stable, and it is probable that Ward painted his picture of *A Livery Stable* from this place and about this period, though his engraving of the work was not published until 1796. Ward removed first to lodgings in Bow Street, and afterwards to a cottage in Hornsey, where his living expenses cost him next to nothing.

In 1794 only one of his works was engraved, *Rustic Conversation*, mezzotinted by S. W. Reynolds, and published by T. Philipe, Pall Mall Court, March 1st, 1794. This date is very interesting, as it makes the plate the first dated mezzotint by S. W. Reynolds that is known, being exactly two months earlier than the portrait of George, Prince of Wales, published May 1st, 1794, to which Mr. Whitman assigned this distinction.

In 1796 there seems to have been a revival in the print trade, and to this year belong the fine pair of *The Citizen's Retreat* and *Selling Rabbits* William Ward engraved after his brother. The picture from which the latter plate was taken had been exhibited in the Academy of 1795, and was probably painted that year, but *The Citizen's Retreat* I am inclined to give to an earlier date, as it is almost certainly a reminiscence of the cottage in Kensal Green where James served a portion of his apprenticeship, and to which William took the whole of the Ward family on the termination of his engagement with J. R. Smith, and where they were presently joined by George Morland and his sister Maria, the former marrying Anne Ward, and the latter becoming Mrs. William Ward. The family group in the engraving are probably all portraits, and two can be positively identified. The man holding the baby in his arms is William Ward himself, and the old gentleman seated in the doorway, smoking a churchwarden pipe, is his father, James Ward, sen., with a little added girth to his figure to give him the appearance of a prosperous merchant. The original sketch for this is in Mrs. E. M. Ward's possession, and bears the inscription in James Ward's handwriting: "My father very like." Though Mrs. Frankau states that the old man's death occurred about 1776, he really lived to see the beginning of the nineteenth century, a sad reprobate to the end owing to his confirmed drinking habits.

In 1797 there was published the plate of *Outside of a Country Alehouse*, already mentioned. The picture of the subject was painted by James Ward in 1790, so it seems probable William Ward had either engraved the plate at an earlier date, and did not issue it until the return of good times, or that he was short of a companion to his plate after Morland's

SUMMER BY WILLIAM WARD, AFTER JAMES WARD

Inside of a Country Alehouse, and secured this for his purpose. It is not too much to say of the impression in the Hon. John Ward's collection that as a piece of pure colour printing it is absolutely unexcelled. *The Idle Boys*, by John Murphy, a clever mezzotinter, whose plates deserve to be better known, was published in the same year, Ward's picture of the subject being hung in the Academy of 1796. *The Country Butcher's Shop* and its sequel, *The Peasant's Sunday Dinner*, both by S. W. Reynolds, appeared in 1798 in company with the pair by B. Pym of *The Strayed Child* and *The Strayed Child Restored*.

In this year Ward exhibited his picture of a *Lion and Tiger Fighting*, which created a great sensation at the Academy, and much enhanced his reputation as an animal painter. He engraved and published a plate from this in the following year, issuing as a companion to it the mezzotint of a *Tiger Disturbed at his Prey*, which, as already mentioned, he commenced in 1793. I strongly suspect that the badly-drawn and semi-transparent lion which looms out from the background of this engraving like a ghostly apparition did not appear in the original picture exhibited in the Academy of 1793 under the title, *Tiger Snarling over his Prey*, but was added as an afterthought. In the same year S. W. Reynolds engraved *The Pointer Bitch and Puppies* and *The Cottager's Favourite*, the last named appearing in Mr. Whitman's catalogue under the title of *The Shepherdess*, while W. Barnard was responsible for the plates of *Disobedience in Danger* and *Disobedience Detected*, which he himself published.

In 1800 Ward's growing reputation and the improvement of trade probably enabled him to put several plates upon the market which had hitherto been kept back; for in this year no less than thirteen of his engravings were published, including five after his own pictures.

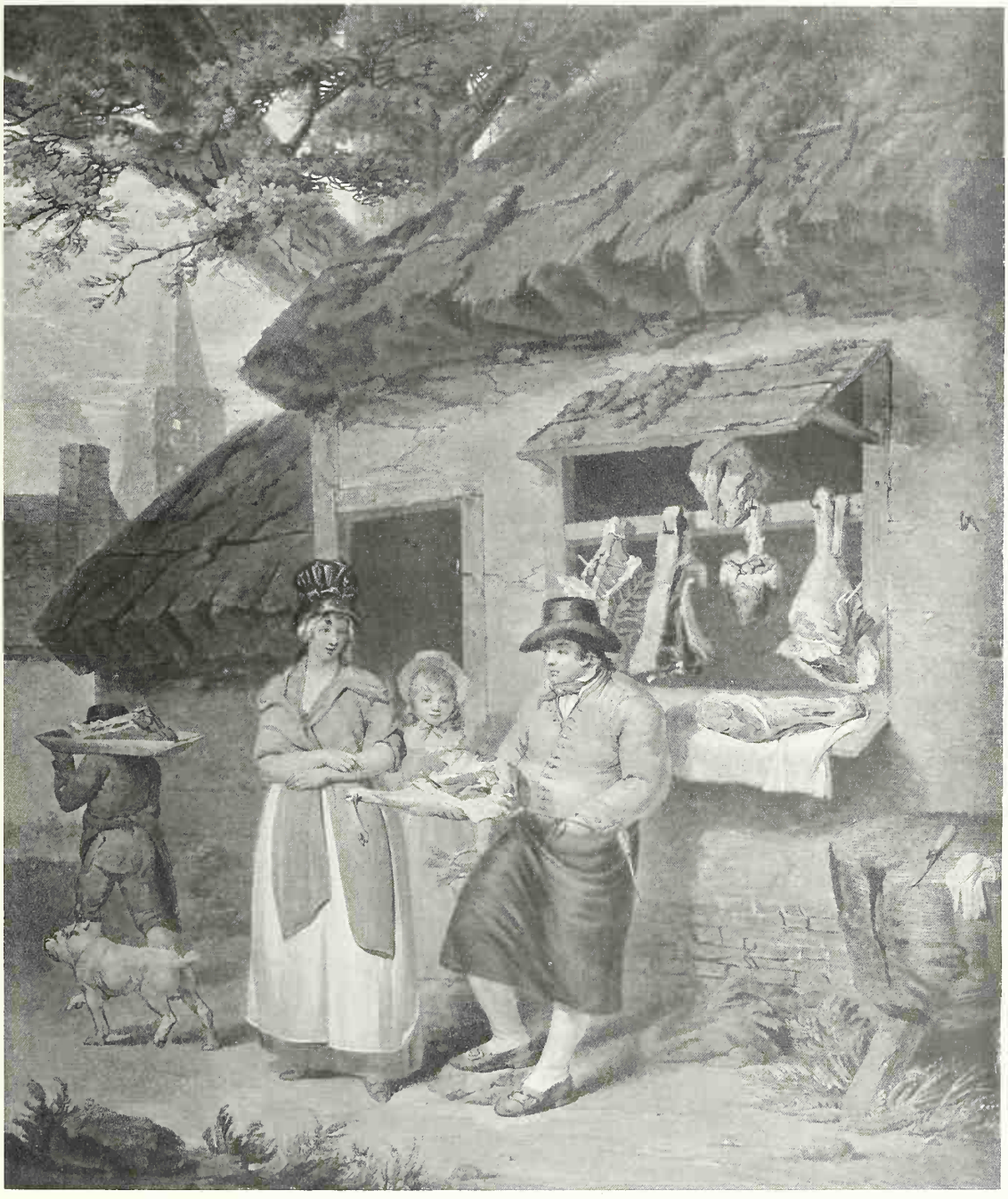
The portrait of Basil Wood is of little interest, and *Guinea Pigs* and *Rabbits*—not to be confounded with the two Morlands of the same name engraved six years later by William Ward—though superb mezzotints are not very attractive subjects. The remaining two, *A Cottager going to Market* and *A Cottager returning from Market*, have always been popular, though neither are amongst the finest examples of Ward's powers.

It should be noted that the last two plates, which are dated April 1st, are inscribed on the publication line as being issued by James Ward & Co.—the "Co." having made its first appearance on the plate of the *Hoppner Children* published exactly a year earlier, and evidently referring to the fact that James had entered into partnership with Dr. Dawe, a large purchaser of his pictures. His brother William was now to join the firm, and on the next plate they issued, *The Centurion Cornelius*, after Rembrandt, the publication line bears the legend, "Pubd. April 10th, 1800, by Messrs. Wards & Co."

In 1801 James brought out his long-delayed *Dairy Farm*, while his brother's plates after his *Industrious Cottagers*, *Reapers*, and *Gleaners Returned* were published. In these pictures James showed that he was gradually shaking off the influence of Morland, though the public still considered him as the latter's pupil; but this is the last year that Ward's works were extensively translated into black and white. The popular taste was beginning to change: the vogue for the Morland style of subject was dying out; and Ward was finding a lucrative field for his talents in the painting of portraits of animals, chiefly prize cattle, which were hardly of sufficient general interest for reproduction. He himself engraved in 1807 *Studies from Nature*—a representation of legs and heads of various animals and birds—but this must have been a labour of love, for the plates cannot have brought him in any adequate return.

Only *The Cunning Gipsy* and *The Death of the Wolf*, both by W. Annis, were issued in 1802, to be followed in the succeeding year by the fine pair of *A Vegetable Market*, by William Ward, and *A Poultry Market*, by James Ward. The former was to engrave three more plates after his brother's pictures, *The Mouse's Petition*, published in 1805, and *The Happy Cottagers* and *The Happy Father*, two of his less successful plates, published in 1808. A long interval elapsed before the next mezzotint after James Ward appeared—this was the equestrian portrait of Ralph John Lambton and hounds engraved by Charles Turner, and published in 1821. The original impressions of this, in colour, realise a high price; but collectors should be wary when purchasing copies, as the plate still exists, and some most excellent reprints have been struck from it. The only other mezzotints after James Ward which have come under my notice, and whose date of publication I know, are those of a small upright of *A Spaniel Begging*, engraved by Joseph Epenetus Coombes, published in 1832, and *The Farrier's Shop*, by W. Say, published in 1836, though the plate probably dates from an earlier period. To these should be added the mezzotint of the Rev. J. A. Busfield engraved by Ward himself after his own painting. This was probably a labour of gratitude on the part of the artist, for this clergyman was the incumbent of the church he attended, and had consoled by his ministrations the last hours of the artist's first wife. About this lady, by the way, Mrs. Frankau in her biography makes a curious mistake, describing her as being "the well-dowered daughter of his (Ward's) Uncle William of pious memory." The name of the uncle in question was Thomas, and Mrs. Ward was only very distantly connected with her husband's family.

Of plates the dates of which are doubtful, there are several. In 1801 Ward exhibited in the Royal Academy a picture entitled *A Birdkeeper's Repast*, and after this he engraved a powerful plate, several brilliant impressions from which are in the British Museum. There is no note on any of them which



THE COUNTRY BUTCHER'S SHOP BY S. W. REYNOLDS, AFTER JAMES WARD

would lead one to infer that the copper had been spoilt in printing, a misfortune which happened to at least one of Ward's productions, but I can find no trace of the engraving having been published. Another similar instance is *The Fern Burners;* this I have been told by the family was never issued. The copper, however, is still in existence. It was probably among the plates by James Ward which were sold by auction shortly after the death of his son, George Raphael Ward, in 1879, and of recent years many dozens of impressions have been struck from it, with the title *The Fern Gatherers*, and stating that it is engraved by J. R. Smith, after Morland, and was published by the former September 1st, 1799. A greater puzzle than this is the engraving of *The Crossing Sweeper*, only three impressions of which are

known to be in existence. One of these belongs to Lord Cheylesmore, a second to Mr. Ernest Leggatt, and the third is in Mr. John Ward's collection. Mr. Leggatt possesses a sketch by James Ward which is probably a first study for the picture. From the style of the engraving there is every likelihood that the plate was also by him. Then there are the small upright plates of *Summer* and *Winter*, charming single figure subjects engraved by William Ward, which are so scarce that they appear to have escaped the notice of Mrs. Frankau. A pair of these, the last put up I believe, have fetched 140 guineas.

Of far less scarcity than these are the pair, *The Mother's Bribe* and *The Clean Face Rewarded*. The original picture from which the former was taken was exhibited in the British Museum in 1808. They were both engraved by James Ward, assisted by his pupil William Say, but according to the publication line on the copies in Mr. Ward's collection were issued by T. Griffiths, Oxford Street, October 10th, 1818. As this was long after Say had terminated his apprenticeship, there may have been an earlier issue.

It was probably one of these that George Raphael Ward refers to in his Memoirs of his father when he says: "My father was a very rapid worker. Say, the engraver, was one of his pupils. One day, when Say had gone to dinner, my father took the plate in hand on which they had been working, and, to the latter's surprise, after an hour's absence, my father had scraped out an entire head." These engravings are interesting as containing what is probably the last authentic portrait of Mrs. George Morland, who was the model for the Mother in both plates. Mrs. E. M. Ward possesses the original sketches for both of these figures; on the back of one is written by James Ward, "Mrs. George Morland, the artist's sister—an excellent likeness of that elegant-minded and amiable character."

The last plate to be engraved by James Ward, after his own work, is apparently his own portrait, which Mrs. Frankau gives as being mezzotinted by William. While not positive as to either the authorship of the plate or picture, I think that an impression now in the possession of Mrs. E. M. Ward practically decides the question in favour of James. This bears on it in James Ward's handwriting the inscription: "London, Published by T. Macdonald, 7, Tavistock Street, Covent Garden, June, 1835," and underneath the bold signature, JAMES WARD, R.A.

Holbein's "Portrait of Christina, Duchess of Milan"

By Maurice W. Brockwell

Now that this magnificent picture has been salved from the wreck of England's lost treasures, we may inquire dispassionately into the full merits of the panel which Woltmann described as "one of the most beautiful works of the master." Indeed, Wornum, some forty years ago, went further than this, and claimed that the portrait was "surely one of the most precious pictures in the world." The purchase at the very latest moment has caused an even greater sensation than did its threatened expatriation. More than half the purchase money of £72,000 has, however, been provided by the remarkable generosity of a single contributor, whose identity is, for the time being, not to be disclosed.

Christina was born in 1521, her father being Christian II., King of Denmark, who was banished from his kingdom and landed with his family at Dover in June, 1523. At the early age of thirteen she married Francesco Maria, Duke of Milan, who, dying in 1535, left her a widow at the age of 14. As she came to be regarded, on the death of Jane Seymour in October, 1537, as a possible candidate for the dangerous honour of succeeding the dead Queen of England, her portrait was painted by Holbein. John Hutton, English Envoy at Brussels, writing to Cromwell Earl of Essex on December 9th, 1537, speaks of Christina in the following terms: "The Duchess of Milan arrived here as yesterday, very honourably accompanied as well of her own train as with such as departed from here to meet her. I am informed she is of the age of sixteen, very high of stature for that age; she is higher than the Regent, a goodly personage of body and competent of beauty; of favour, excellent; soft of speech, and very gentle in countenance. She weareth mourning after the manner of Italy." In his letter to Sir Thomas Wriothesley about the same date, Hutton says that Christina is "not so pure white as was the late Queen, but she hath a singular good countenance, and when she chaunceth to smile there appeareth two pitts in her cheeks, and one in her chin, the which becomith her excellently well"; he adds that "in her speaking she lispeth, which doth nothing misbecome her." It is recorded that "Lord Cromwell, having heard of her beauty, was anxious to procure her perffight picture, for which purpose he sent a man very excellent in making of phisanymies."

This portrait was not executed by a mere limner or face painter, but by "Mr. Haunce," *i.e.*, Holbein the Younger, in his official capacity of Court Painter to Henry VIII. At Brussels, on March 12th, 1538, the Duchess stood from one until four p.m. for her portrait. It is unfortunate that we can only conjecture whether the painter made a full-length drawing or merely a sketch in oil of her head. In all probability he made both, but no trace of them remains. It is obvious that he cannot then have painted the oil picture which has now, after three hundred and seventy years, become the property of the nation. It has generally been assumed that Holbein painted the full-length portrait in oil on panel almost immediately after his return to England, using the drawing or sketch that he had so hastily made at Brussels on that March afternoon. Although Christina is depicted in mourning "after the manner of Italy," it does not at all follow that the finished oil picture was executed during her widowhood. We may safely assume that Holbein would naturally, at however late a date, represent her in the robes in which he saw her in 1538. This is a matter of some moment, as in 1541 Christina married her second husband, Francis, Duke of Lorraine, a fact which was known to the person who painted the inscription, which is now so rubbed as to be almost indecipherable. This inscription is contained in the cartel or feigned piece of paper affixed by fictitious sealing-wax to the panel just above the lady's left shoulder. It has been read as—

> Christina daughter to
> Christierne K. of Deñark Duches
> of Lorragne and hered
> Dutches of Milan,

but the last word in the third line presents some difficulty.

It would perhaps be rash to assume that this inscription is from the hand of Holbein himself, but if it was painted by him at the same time as the rest of the picture at Trafalgar Square, we may conclude that the panel was not begun until 1541. As a mere matter of speculation, we might assign the picture to a slightly earlier date and yet admit the possibility of Holbein's adding the inscription during the last two years of his life. The King no doubt lost all interest in Christina when the match was for political reasons no longer proceeded with. What more natural than that the painter should complete it with a view to selling it to Christina, then Duchess of Lorraine, and should employ an assistant to add a suitable English inscription? The picture, however, was not purchased by the Duke and Duchess of Lorraine, as it is entered

in an inventory of Henry VIII.'s goods compiled April 24, 1542. Perhaps by that date Henry VIII. had reconsidered his decision. This is beyond all question the panel referred to in the "Inventory of Stuff and Implements at Westminster in the charge of Sir Anthony Denny, Knight, Keeper of the House," *i.e.*, Whitehall, at the death of the King in 1547. In this inventory, as in the earlier one, the portrait is described as a "greate table with the picture of the Duchyes of Myllayne, being her whole stature."

The fact that the inscription is in English initials and not in Latin capitals doubtless presents some initial difficulties. One would, of course, have expected to find the panel inscribed, "ÆTATIS SVÆ 17, ANNO DNI 1538," the form adopted in the *Ambassadors*, which was acquired by the National Gallery (No. 1314) in 1891, and is also inscribed, "IOANNES HOLBEIN PINGEBAT 1533." Holbein at times made use of a cartellino to contain a short inscription. The more exacting critics decline to accept the strict authenticity of the inscription as we now see it, and claim that it only too closely resembles those which were added wholesale during the reigns of James I. and Charles I. Mr. Ernest Law, Curator of the pictures at Hampton Court and an eminent authority on the subject of old pictures in the Royal Collections, very kindly informs me that in his view the emphasis laid on Christina's being "daughter to Christierne, K. of Denark," is explained by the frequent visits of Christian IV., King of Denmark, to the court of his brother-in-law, James I., and the great interest taken in England at that time in the connection of the English and Danish Courts. A final decision on the actual date and inscription will, in the opinion of the present writer, never be arrived at.

This world-famous portrait did not long remain in the Royal Collection, from which it may have passed to Henry VIII.'s cousin, Henry FitzAlan, Earl of Arundel. It belonged in turn to different members of the Howard family.

It was lent by the Duke of Norfolk to the Old Masters' Exhibition at Burlington House in 1880 (No. 177), and has been exhibited at the National Gallery ever since that year. It has been only once removed, when it was, at the request of the Duke, sent to the Tudor Exhibition held at the New Gallery in 1890 (No. 92). It measures 5 ft. 10 in. by 2 ft. 8 in., and is painted on three vertical panels, which have slightly sundered. It has been recently stated that if the picture had been purchased it would have been transferred to canvas.

Christina wears a black satin gown, and over that a long black spencer lined with yellow sable; the upper part of her forehead is concealed by a black hood. She wears a small white frill round her neck, and white frills edged with black round her wrists.

It would not be possible to over-state the important place occupied by this picture in the *œuvre* of the artist, by whom no other full-length portrait is known to exist. As a unique portrait, therefore, painted in England by the English Court painter, and possessing unequalled importance as a historical document, it would have been a national disgrace if it had been allowed to be bartered out of the kingdom.

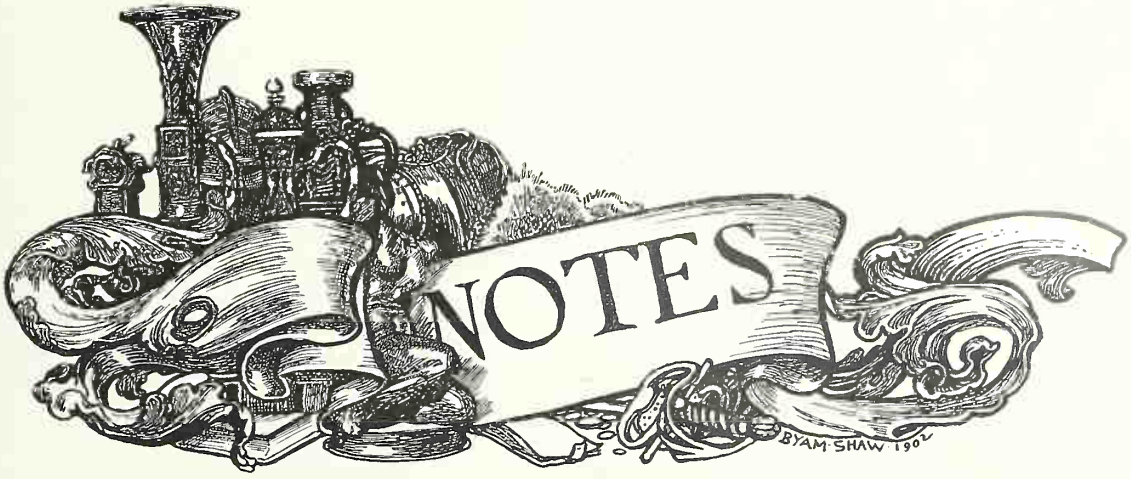
If the Arundel Holbein had been shipped abroad, we should have had to console ourselves with the fact that Christina is also seen, together with her brother John, born in 1518, and her sister Dorothy, born two years later, in Mabuse's *Three Children of Christian II. of Denmark* at Hampton Court (No. 248). Anyone who compares the features of Christina seen in that picture at the age of two with the Arundel portrait will recognise the identity.

It may be mentioned that what appears to have been one of Holbein's largest and finest pictures, and represented *Sir Thomas More and his Family*, has been lost for the last hundred years or more. What a sensation would be caused if it should yet come to light!

It is interesting at the present moment to note that Holbein only received £30 a year as Court painter. In the summer of 1539 he is known to have been paid "for one hole year's annuitie advaunced to him beforehand the same yere, to be accomptedde from o[r] Layde day last past, the somme of xxi. li[vres]." He was at times also paid "by the Kingis commandements for his costs and chargis" further sums.

Even if it had been shown that the Duke had no legal right to dispose of the picture because of its being an heirloom, it would, it is believed, have been a comparatively easy matter to have a private Act passed through Parliament.

The thanks of the entire nation are due to the munificent donor who has contributed the large sum of £40,000, but the herculean efforts made by the Executive Committee of the National Art Collections Fund are worthy of high praise. The pathetic appeal made by Sir Charles Holroyd at the annual meeting of the Fund will never be forgotten by those who were privileged to be present, and it is admitted on all hands that it is largely due to his heroic efforts that *Christina* has been saved. To have acquired both this and the *Family Group*, by Frans Hals, within less than twelve months, is indeed something to be proud of, to say nothing of the reconstruction of many of the rooms at Trafalgar Square.



Famous Players in Wax

Two very interesting old wax busts, representing he famous Mrs. Siddons as *Lady Macbeth*, and her hardly less famous brother, John Philip Kemble, as *Coriolanus*, have just been presented to the National Gallery of Ireland. The donor, Mr. Robert B. Armstrong, of Edinburgh, is favourably known to music lovers as the author of a superbly illustrated quarto on the harp. Owing to the fact that the busts were originally purchased in Dublin, some eighty years ago, by his father at an auction, Mr. Armstrong is inclined to believe that they are rare exemplars of Ireland's long extinct school of wax-modelling; but the inferential evidence (all that can be advanced in the absence of the modeller's identity) tends to negative any such supposition. The two busts are clearly companion portraits, executed by the one master hand, and seemingly at the one period. Now, although Sarah Siddons and her eldest brother paid many professional visits to Dublin within the period of a quarter of a century, they were never seen there together after the year 1783. To recall the dawning tragedienne of that early epoch in all her frigid loveliness, you have but to study the portraits of her by Gainsborough, Lawrence, and Sir Joshua. So little in common is there between these and the characteristics of the bust—little, that is, beyond the well-marked Kemble nose and jawbone—that one recognises at once the lapse of a score of years in which all that was typically feminine has fled and left nothing but a grave spiritual austerity. Here, surely, rather than in Reynolds's famous canvas, have we the *Tragic Muse*.

JOHN PHILIP KEMBLE AS "CORIOLANUS"

They who would claim these companion busts as specimens of a lost but once vigorous Irish art must face the ugly fact that while Mrs. Siddons made her last appearance in Dublin in 1805, her brother was seen there on and off for another eleven years. A more feasible supposition is that the busts were executed in London in the period of 1816-1817, an epoch which marks the final disappearance of the stately brother and sister from public ken. In this connection it is noteworthy that the characters in which both

made their last appearances—Lady Macbeth and Coriolanus—are precisely those in which they have been conjunctively modelled.

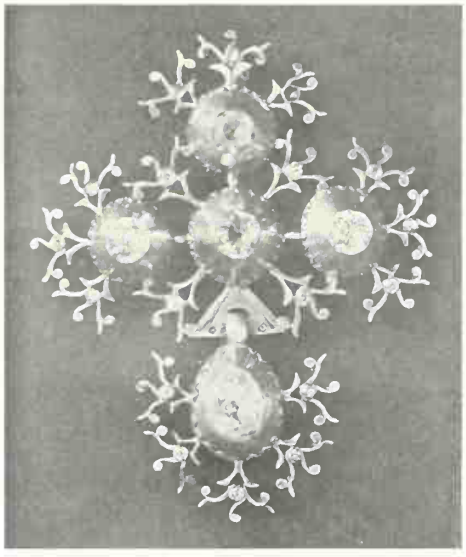
Viewing their excessive fragility, the busts are in fairly good preservation. The draperies have suffered somewhat with the passage of time, but the features happily remain without flaw. Both of the busts are delicately coloured, and are finished with glass eyes. The Mrs. Siddons indicates that curious pallor of countenance which proves so disconcerting to the Man in the Street when he wanders into the National Gallery in Trafalgar Square, and stands before Gainsborough's portrait of the actress. So, too, the Kemble reveals a swarthiness of visage which accounts for the nickname bestowed upon the dignified leader by George Frederick Cooke—Black John!—W. J. L.

MRS. SIDDONS AS "LADY MACBETH"

Examples of Normandy Jewel Work

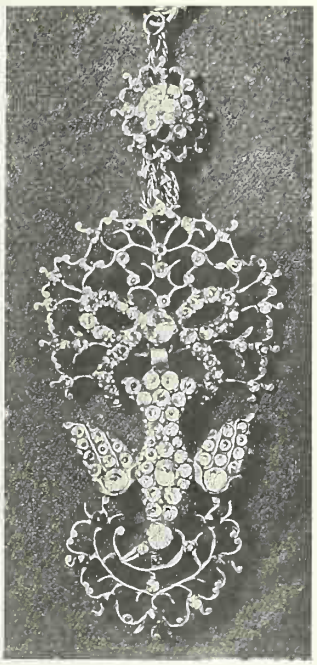
THE peasant jewellery of most countries has from time to time been keenly sought after by collectors. Genuine pieces are worth a considerable sum, as it is a peculiarity, which will be noted in the annexed illustrations, that whilst there is a certain family resemblance between the four crosses of the larger size, yet they differ in each case in points of detail. In the present day the tendency is to a machine-made regularity in the specimens. A good pattern is obtained in the first place, and to this pattern the worker adheres with slavish persistency, so that the market is flooded with duplicates, which are naturally devoid from this very fact of most of the interest which attaches to the originals.

The "St. Esprit" pendant which is reproduced



NORMANDY PEASANT CROSS
LATE 17TH CENTURY (NO. III.)

NORMANDY PEASANT CROSS, SILVER AND LARGE AND SMALL CRYSTALS 18TH CENTURY (NO. V)

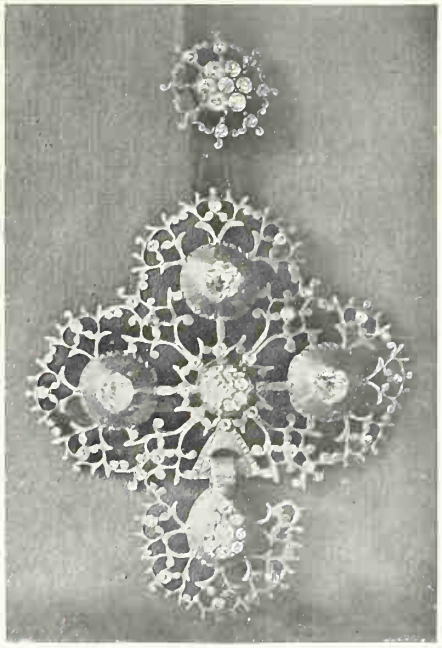


"ST. ESPRIT" PENDANT, 18TH CENTURY, NORMANDY WORK, SILVER, CRYSTALS, AND COLOURED STONES

shows the pitch to which design and metal work could rise in the Norman province of France. It is said that this piece of jewellery dates from the time of Louis XIV., when the art of metal work all over France had reached a high pitch of excellence. The dove is a mass of brilliant crystals of a kind which are found in most rivers on the continent, as well as the famous crystals found in Ireland, called sometimes in derision "Irish diamonds." That they are only crystals is no detriment to the fact that they are brilliant when properly cut and set; and it is shown by the examples in these Normandy crosses that excellent crystals were found in certain places, and the legend is current in

NORMANDY PEASANT CROSS TEMP. SUPPOSED LOUIS XIII. OR EARLIER (NO. I.)

CROSS OF SAME PERIOD (NO. II.) AS NO. III.



NORMANDY PEASANT CROSS, SILVER, WHITE CRYSTAL, AND SMALL CUT STONES (NO. IV.)

Switzerland that vast deposits of diamond-like crystals lie hidden in caves of the mountains, guarded by dragons. Leaving these latter out of the question, it points to the fact that good crystals were common there as well as in France; and we have ocular proof that the shrewd Normans worked the stones up into these crosses. The first attempts are marked by rudeness in the chiselling, and in the setting of the stones. The small cross (No. i.) is an example of these first crosses, and it will be seen by comparison how much the skill of the workers advanced. This small specimen is said to be of the date of Louis XIII., and the more elaborate ones to date from the reign of Louis XIV., and even later. In the earlier one, the stones are cut in the old fashion, *i.e.*, table cut. In a recent article by Mr. Andrew Lang, he points out this peculiarity: and those familiar with native Indian jewellery will notice that in almost all early specimens the stones are cut flat,

and do not show up a quarter as well as under modern faceting. In the later crosses a great improvement is to be noticed in the cutting, as well as in the setting. For contrast, the early rude cross and the light and elegant later pattern one (No. ii.) have been photographed side by side so as to show how great strides had been made in the design and execution. A favourite way was to attach the loose lower pendant to the body of the cross by means of a triangular bit of solid silver (Nos. iii. and iv.). In a collection of five or six, this point appears in no less than two specimens.

There are one or two examples of these Normandy peasant crosses in the South Kensington Museum, and also some small ones of a yet more intricate style of work in gold. The original and genuine crosses are now said to be almost impossible to be got. At the time of the Franco-German war, as is well known, all classes sold plate, jewels, and almost all that they had to contribute to the indemnity to the Prussians. At that time many treasured heirlooms came into the market, and amongst them several of these crosses. A relation bought up all that were to be had, and from her some of the examples came into my hands. They are interesting and unique, and it may be that the examples may be of interest.—F. J. Erskine.

Gainsborough's "Blue Boy"

In the note regarding Gainsborough's portrait of *The Blue Boy*, a reproduction of which appeared on the cover of the last number, it was inadvertently stated that the painting was in the possession of the Duke of Devonshire. It is, of course, one of the gems of the Duke of Westminster's collection at Grosvenor House.

Our Plates

Through the kind permission of the Hon. W. F. Smith, M.P., we are enabled to present with the present number a reproduction in colours of Romney's charming portrait of *Miss Benedetta Ramus*, a singularly fine example of Romney's power of delineating girlish loveliness.

Our frontispiece, *The Countess of Eglington*, is reproduced through the courtesy of Messrs. Duveen Bros.

The colour plate of *Goodwood Grand Stand* is one of a pair of prints of considerable rarity by Reeve, after Pollard, the companion depicting *The Grand Stand at Epsom*. It should not be confused with the print of the same place by C. Hunt.

Books Received

Stories of the English, told to a Child, by F., 5s. net. (W. Blackwood & Sons.)

School of Madrid, by Beruete Y. Moret, 7s. 6d. net. (Duckworth & Co.)

Notes from a Painter's Life, by C. E. Hallé, 6s. net. (John Murray.)

How to appreciate Prints, by Frank Weitenkampf, 7s. 6d. net. (Grant Richards.)

Lace Making and Collecting, by A. Penderel Moody, 1s. net. (Cassell & Co.)

Vigée Le Brun, by Haldane Macfall, 1s. 6d. net; *National Gallery*, Part II., by M. W. Brockwell, F. W. Lippmann, and P. G. Konody, 1s. net; *Tudor Facsimile Texts*, 4 vols., by John S. Farmer. (T. C. & E. C. Jack.)

Essex, by A. R. Hope Moncrieff and L. Burleigh Bruhl, 20s. net. (A. & C. Black.)

The Library (Quarterly), by J. T. W. Macalister, 3s. net. (Alex. Moring, Ltd.)

Sun and Shadow in Spain, by Maud Howe, 12s. 6d. net. (Gay & Hancock.)

Book Prices Current, Part II., 1909. (Elliot Stock.)

The World's Great Pictures, Part VII., 7d. net. (Cassell & Co.)

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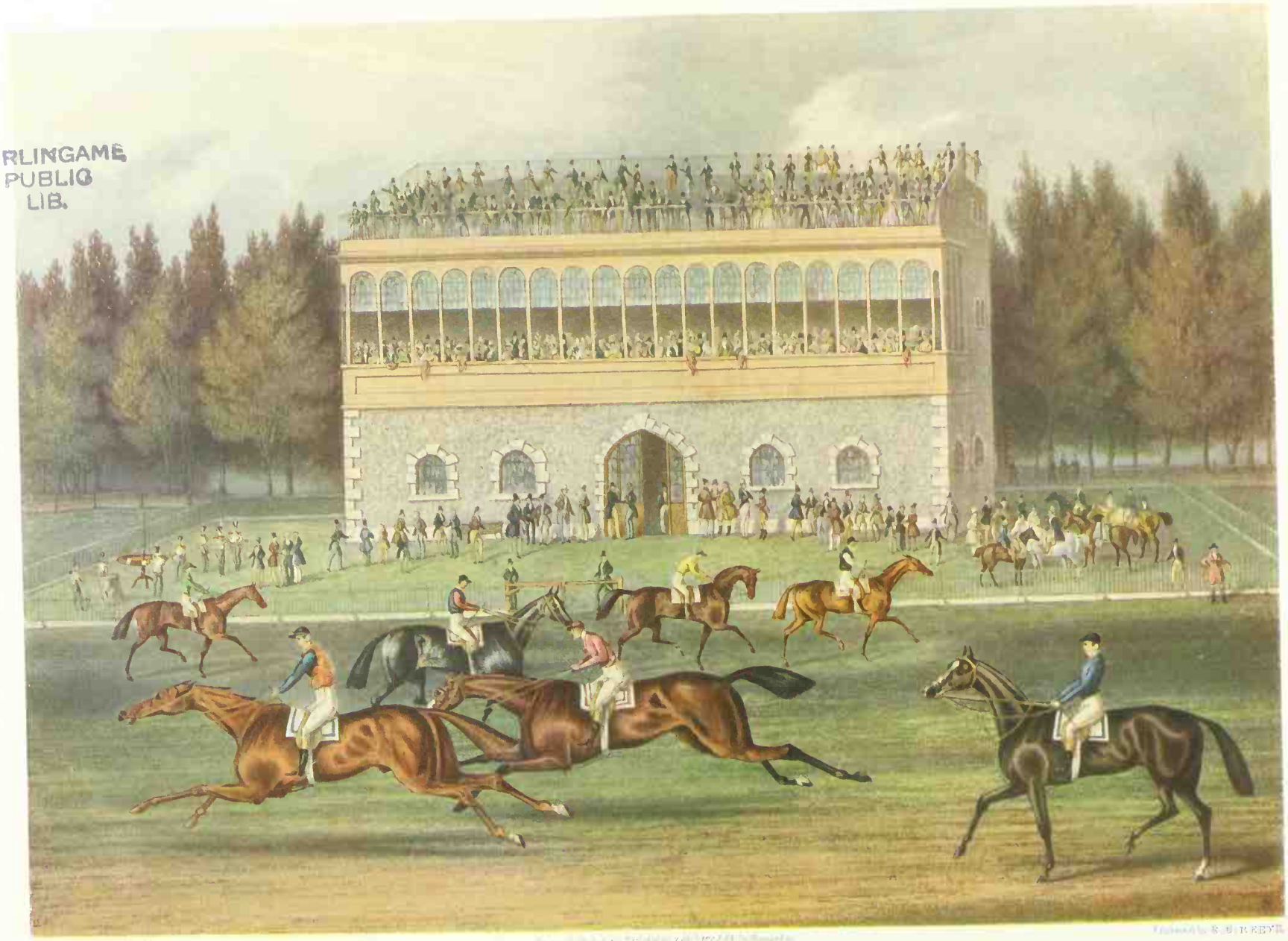


Painted by H. BERNEY.

Published by T. TOMKINS.

Fordwich Grand Stand

PREPARING TO START

Notes and Queries

[*The Editor invites the assistance of readers of* THE CONNOISSEUR MAGAZINE *who may be able to impart the information required by Correspondents.*]

UNIDENTIFIED COUNTRY HOUSE.

DEAR SIR,—I am enclosing herewith a photograph of a large oil painting in my possession, showing a fine country house, the identity of which I am anxious to discover. The only description I had with it (probably legendary) was "the seat of the Hope family." If you would do me the favour of inserting an illustration in THE CONNOISSEUR MAGAZINE, in the hope that some reader may be able to identify it, I shall be greatly obliged.

I am, dear Sir,
Yours faithfully,
E. E. LEGGATT.

UNIDENTIFIED COUNTRY HOUSE

UNIDENTIFIED PORTRAIT.

DEAR SIR,—In your queries for identification at the end of the May number, you exhibit a photograph of an unknown lady's portrait, much in Reynolds's style. When I saw her, I became possessed with the idea that it might be a painting of Lady Diana Beauclerk, so often mentioned in Boswell's *Johnson*. She was an artist similar in manner to Bartolozzi and Angelica Kauffman, and this photograph seems familiar in the firmness of feature and the boldness of the eye to Reynolds's painting of the wife of Topham Beauclerk. I venture, therefore, to send you this very speculative suggestion, wondering whether it might possibly lead to some recovery of the trail; on the other hand resemblance, like beauty, often lies only in the eye of the beholder.

I am, Sir,
Yours very truly,
GEO. H. SWEET.

HARLOW'S "THE PROPOSAL."

DEAR SIR,—Could you give me any information as to the present owner of the original painting by Harlow, *The Proposal*, in February number?

Yours faithfully,
W. CHAPMAN.

ARCHITECTURAL QUERY.

SIR,—Can you give me information as to the antiquarian or old architectural sign for a thunderbolt? I believe it is something like a starfish.

Yours, etc., S. P.

UNIDENTIFIED PORTRAIT.

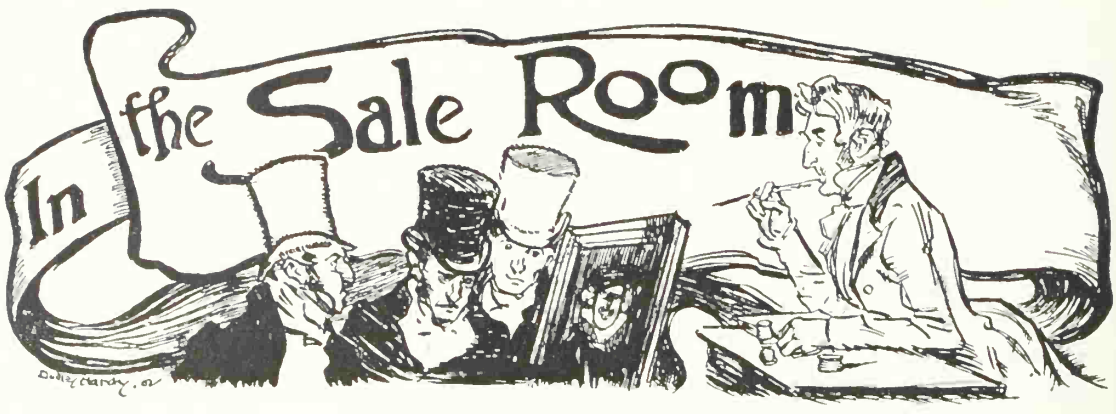
DEAR SIR,—The unidentified portrait on page 42 of the May CONNOISSEUR MAGAZINE, No. 1, is that of Henry Jermyn, a Court favourite at Charles II.'s Court.

I have a copy ot another portrait of the same man, very much like it, which I should be pleased to furnish your correspondent with.

Yours truly,
H. I. JARMAN.

UNIDENTIFIED REMBRANDT PORTRAIT.

DEAR SIR,—This print is no doubt "the portrait of Rembrandt's second wife, Hendrikje Stoffel." He has painted her several times.



AFTER a long succession of "lean" months, one of surprising and remarkable richness calls for notice, and the May picture sales at Christie's will long rank among the most interesting of recent years. The Day collection, with its small pictures and big prices, would relieve any season from a charge of unimportance. But it was followed in the next week by the Cuthbertson sale, which also, in point of quality and importance, will rank as another great sale.

The first noteworthy sale of the month (May 7th) comprised the collection of pictures of Mr. R. G. Behrens, who is giving up his residence, 6, Chesterfield Street, W., and pictures by old masters and works of the Early English School from various sources. The Behrens portion included the following pictures: J. Constable, *Near Dedham*, on panel, 10 in. by 14 in., 110 gns.; J. Crome, *The Trout Stream*, a peasant angling from a rustic bridge, three sheep on the right, 24 in. by 29 in., 580 gns.; T. Gainsborough, *A Young Girl seated in a Landscape*, 50 in. by 40 in., 390 gns.; two portraits by Sir Henry Raeburn, *Lady Broughton, of Doddington Hall*, in white dress, dark sash, a blue scarf over her arms, 35 in. by 27 in., 1,150 gns., and *Master Craig*, in white frock with green sash, holding an apple in his right hand, 29 in. by 22 in., 120 gns.; two by G. Romney, *Portrait of George Hawkins*, surgeon to the Household of King George III., in blue coat with brass buttons, white vest and stock, 29 in. by 24 in., painted *circa* 1777, when the artist's charge for a work of this size was 18 gns., 1,000 gns., and *Master James Maxtone, of Cultoquhey*, in white dress with pink sash, 16 in. by 13 in., 105 gns.; and W. Shayer, sen., *Sand Diggers*, 29 in. by 39 in., 140 gns.

The most important of the miscellaneous properties was a *Portrait of a Lady*, by Sir Thomas Lawrence, in white dress with pink ribbons and sash, a lace cap on her head, oval, 28 in. by 24 in., and this realised 1,300 gns. By the same artist there were also a *Portrait of a Gentleman*, in brown coat with brass buttons, white stock, 29 in. by 24 in., 110 gns.; and *Queen Charlotte*, in black dress with white scarf and pearl ornaments, 47 in. by 38 in., a version of the engraved picture at Windsor, 370 gns.; J. B. Van Loo, *Portrait of a Lady*, in rich blue dress and pink scarf, holding a piece of music, arm resting on a spinet, 46 in. by 35 in., 300 gns.; Sir M. A. Shee, *Portrait of Miss Corbould*, in white dress with yellow scarf, holding a book and crayon, 35 in. by 26 in., 115 gns.; Lucas van Leyden, *Portrait of the Artist*, in black dress and hat, holding a medallion, on panel, 11 in. by 9 in., 130 gns., from the Samuel Rogers, Magniac, and Massey-Mainwaring collections; C. Janssens, *Portrait of Sir H. Martin, Judge of the Admiralty Court*, in black dress, gown, and cap, holding a book in his left hand, 47 in. by 37 in., 115 gns.; J. B. Pater, *A Fête Champêtre*, a company of ladies and gentlemen with three children in the glade of a forest, 24 in. by 31 in., 100 gns.; J. van Goyen, *View of the Town of Rhenen*, with a ferry-boat and other boats on the river, 35 in. by 52 in., signed and dated 1642, 440 gns.; Rembrandt, *Portrait of a Young Gentleman*, in black dress with white collar, on panel, 24 in. by 19 in., 290 gns.; W. C. Duyster, *Soldiers Playing Tric-Trac*, on panel, 34 in. by 27 in., 170 gns.; F. Goya, *The Celebration of Mass* and *A Bishop and Figures outside a Church*, a pair on copper, 13 in. by 19 in., 140 gns., and *Portrait of a Lady*, in blue and white dress, seated, 48 in. by 35 in., 165 gns.; Nattier, *Portrait of Mdlle. de Châteauroux*, in white dress with blue scarf and spray of flowers, 50 in. by 37 in., 190 gns.; J. Van Os, *Flowers in a Terra-Cotta Vase*, on panel, 30 in. by 22 in., 115 gns.; Rembrandt, *A Philosopher*, in brown dress trimmed with fur, and red cap, watching the sand run down in an hour-glass which he holds in his hand, 42 in. by 32 in., 380 gns.; C. Van Loo, *Music*, three children playing musical instruments, 41 in. by 64 in., 150 gns.; N. Maes, *A Family Group*, a gentleman and his wife and their son, three young daughters, and four dogs on a terrace, 41 in. by 58 in., 165 gns.; Graham Lindsay, *Portrait of Sir Walter Scott*, at an

advanced age, in grey coat trimmed with fur, holding a parchment deed, 35 in. by 27 in., engraved by T. Lupton, 210 gns.; J. Highmore, *Portrait of a Lady*, in blue satin dress, seated, holding her infant daughter on her knee, 49 in. by 39 in., 350 gns.; Jan Kick, *Three Cavaliers*, with musical instruments, at a table, on panel, 24 in. by 18 in., 105 gns.; Sir J. Reynolds, *Portrait of Elizabeth Countess Winterton*, in white dress, seated, playing a lute, 49 in. by 39 in., 340 gns.—this picture was sold in 1905 for 260 gns.; El Greco, *Head of the Artist's Daughter*, 12 in., circular, 130 gns.; and Sir H. Raeburn, *Portrait of Lieut.-Col. Alexander Stewart*, Equerry to the Duke of Kent, in scarlet coat with green collar, 29 in. by 24 in., 650 gns.

The Day Collection

Sir John Day's collection of highly-important modern pictures and water-colour drawings, chiefly of the Continental Schools, occupied Messrs. Christie two days, May 13th and 14th. On the first day a total of £75,110 14s. was realised, as compared with the estimated cost of the pictures in that day's sale of £37,500; on the second day the drawings realised £19,835 11s., as compared with an outlay of £6,350. The Day pictures and drawings, 289 in number, realised £94,946 5s. It far exceeded even the most optimistic expectations. The collection has long been well known, and was for the most part formed years before the public and collectors generally had become interested in the Barbizon and modern Dutch Schools. Sir John Day began collecting, in fact, some thirty years ago, when prices were uniformly low for works of such artists as appealed to excellent judgment. Many of these prices are given below, and form striking contrasts to the auction values of to-day.

Taken in the order of sale, the pictures included:—Th. de Bock, *Return of the Fishing Boats*, 15 in. by 22 in., 160 gns. (cost £27); two by J. Bosboom, *Interior of a Cathedral*, with figures, on panel, 8 in. by 10 in., 230 gns. (cost £48); and *Interior of a Church*, with peasant women and a child, on panel, 9 in. by 7 in., 115 gns. Twelve by J. B. C. Corot, the more important being: *The Woodcutters*, edge of a wood with two woodmen sawing the trunk of a tree, 23 in. by 32 in., 1,450 gns. (cost £410); *Entrée au Village de Coubron*, road by the side of a stream, peasant women, horse and cart, 17 in. by 23 in., 1,800 gns.; *The Ferry*, woody river scene with two figures in a punt, 17 in. by 23 in., 2,800 gns. (cost £350); *La Chaumière des Dunes*, sandy path by a lake, with three peasant women gossiping, 17 in. by 21 in., 1,350 gns.; *Souvenir d'Italie*, woodman near a clump of trees, classical building to right, 15 in. by 24 in., 950 gns.; *Saintry*, a sandy road scene with peasants and cow, 14 in. by 21 in., 850 gns.; *A River Scene*, with peasant woman and two cows, on panel, 12 in. by 15 in., 820 gns.; *Un coup de Vent*, 16 in. by 28 in., 160 gns.; *Le Petite Chaville*, 9 in. by 13 in., 190 gns.; *The Fisherman's Hut*, 8 in. by 13 in., 210 gns.; *Maisons à Ville d'Avray*, 13 in. by 7 in., 290 gns.; and *Le Petit Pont*, 5¼ in. by 3½ in., 200 gns. Eleven were by C. F. Daubigny, *The Harvest Moon*, a rivulet flowing through a woodland glen, the moon rising above the trees, on panel, 25 in. by 43 in., 1876, 1,000 gns.; *Les Bords de l'Oise*, a row of trees by the side of the river, a man in a punt fishing, on panel, 13 in. by 22 in., 1871, 1,800 gns.; *Le Petit Pont*, on panel, 8 in. by 14 in., 550 gns.; *Bords de Rivière*, on panel, 11 in. by 18 in., 1870, 850 gns.; *Sunset at Sea*, 20 in. by 37 in., 1874, 200 gns.; *Seaweed Harvest*, on panel, 9 in. by 23 in., 1870, 360 gns. (cost £120); *Outskirts of a Village*, with a common on the left, on panel, 7 in. by 13 in., 310 gns.; and *On the Seine*, view looking across the river, house-boat lying against the bank, on panel, 7 in. by 15 in., 430 gns. (cost £40).

N. Diaz, *Autumn in the Woods*, on panel, 11 in. by 14 in., 1871, 460 gns. (cost £320); *Evening*, a herd of cattle coming down to drink at a pool, on panel, 18 in. by 25 in., 850 gns.; *A Herd of Cattle, Sunset*, on panel, 11 in. by 16 in., 360 gns.; and *A Landscape*, with cattle at a pool, sunset, 8 in. by 10 in., 260 gns.; Jules Dupré, *River Scene*, with a man in a punt, 7 in. by 9 in., 520 gns., and *A Sea Piece*, with a fishing-boat in a squall, 21 in. by 17 in., 210 gns.; H. Harpignies, *Solitude*, a river scene with high banks, a large overhanging tree, sunset effect, 37 in. by 59 in.—this picture, which cost Sir John Day £500, was exhibited at the Salon in 1897, where it gained the *medaille d'honneur*—1,800 gns.; *Bords de la Cance aux Loups*, 23 in. by 32 in., 1895, 900 gns.; *Coucher de Soleil*, 23 in. by 31 in., 1887, 550 gns.; *La Vieille route de Fargiau à St. Privé*, with children and cows, 19 in. by 31 in., 1898, 620 gns.; *Returning Home: Sunset*, rocky landscape with faggot-gatherer and other figures, 20 in. by 28 in., 1888, 520 gns.; *The Ruins of a Castle: Evening*, 23 in. by 31 in., 1869, 600 gns.; and *Moonrise*, a view in the forest of Fontainebleau, 23 in. by 31 in., 1887, 400 gns.; Eugène Isabey, *Fishing Village*, with a castle and fishing-boats, stormy weather, 21 in. by 28 in., 1852, 320 gns.

Josef Israels, *Bonheur Maternel*, 29 in. by 23 in., 1,080 gns.; *The Knitter*, a young peasant woman wearing a blue apron, at the door of a shed, knitting, on panel, 12 in. by 9 in., 420 gns.; *The Seamstress*, on panel, 16 in. by 10 in., 420 gns.; *A Young Woman*, seated by a window, sewing, on panel, 13 in. by 10 in., 520 gns.; *Mother and Child*, interior of a cottage with a fisher-woman nursing her young child, on panel, 12 in. by 9 in., 500 gns.; and *The Anxious Wife*, interior of a cottage, with a fisherman's young wife seated, gazing out of a window, on panel, 11 in. by 8 in., 610 gns.; Ch. Jacque, *The Shepherdess*, and a flock of sheep, 31 in. by 24 in., 1,680 gns.; *Sheep Grazing*, 11 in. by 14 in., 200 gns.

An extraordinary array of 15 examples of Jacob Maris formed one of the many interesting features of Sir John Day's collection, and all were of the highest quality. They were: *Near Dordrecht*, 17 in. by 28 in., 1,600 gns.; *Ploughing*, 16 in. by 28 in., 950 gns.; *Old Delft*, 21 in. by 27 in., 1,100 gns.; *Dordrecht*, 20 in. by 24 in., 1,270 gns.; *At the Well*, peasant woman filling a pail of water, 15 in. by 21 in., 1870, 630 gns.; *Les Pronettiers de Sable*, 17 in. by 20 in., 720 gns.; *Amsterdam from*

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the River, 11 in. by 16 in., 740 gns.; *A Stormy Day*, landscape with windmills and horseman, 14 in. by 22 in., 820 gns.; *Chemin de Halage*, 18 in. by 15 in., 580 gns.; *A Stormy Sea*, 18 in. by 30 in., 320 gns. (cost £105); *Washerwomen by a Stream*, 22 in. by 14 in., 900 gns.; *Amsterdam*, a view on the river with the town on the left, 9 in. by 12 in., 850 gns. (cost £80); *The Return of the Fishing-Boats*, 17 in. by 11 in., 600 gns. (cost £68); *A Mill on the Canal*, on panel, 14 in. by 8 in., 330 gns. (cost £60); and a *Canal at Amsterdam*, with a steamer and barges, on panel, 7 in. by 9 in., 600 gns. (cost £60).

One of the sensations of the sale was the high price and keen competition for two small pictures by Matthew Maris, *The Four Mills*, a view of a town on the further bank of a river, standing well above the red roofs of the houses are seen four windmills, 8 in. by 11 in., 1871—this picture, which cost £120, now realised 3,300 gns.; and *Feeding Chickens*, a girl in buff dress and blue cap feeding chickens with some grain which she holds in the folds of her white apron, 13 in. by 8 in., 1872, from the collection of Mr. G. W. Reid, of the Print Room, British Museum, 3,000 gns. (this cost £300). By Willem Maris there were six: *Milking Time*, 22 in. by 15 in., 460 gns.; *Spring Time*, on panel, 10 in. by 8 in., 400 gns.; *L'Heure de Traite*, 19 in. by 22 in., 510 gns. (this cost £64); *A Woody Stream with Ducks*, 15 in. by 12 in., 400 gns.; *Cattle in a Pasture*, a barn among trees and a windmill in the distance, on panel, 8 in. by 10 in., 360 gns. (cost £30); and *A Grey Day: On the Common*, 9 in. by 16 in., 350 gns. (this cost £35); E. Van Marcke, *Cattle Resting in a Pasture*, 12 in. by 20 in., 700 gns. Eight were by A. Mauve: *Troupeau de Moutons sous Bois*, 19 in. by 35 in.—one of the two unfinished pictures not signed, found in the artist's studio after his death—2,700 gns. (cost £150); *Lisière de Bois*, a shepherdess and a flock of sheep on a sandy common, 21 in. by 29 in., 2,020 gns.; *Fin d'Automne*, 20 in. by 12 in., 640 gns.; *Marsh Lands: Evening*, 23 in. by 35 in., 650 gns. (cost £70); *The Wood Cart*, 11 in. by 19 in., 600 gns. (cost £42); *The Towing Path*, on panel, 7 in. by 12 in., 700 gns.; *A Shepherd and his Flock*, on panel, 7 in. by 12 in., 720 gns. (cost £30); and *A Young Bull*, lying down, 15 in. by 23 in., 190 gns. (cost £60); H. W. Mesdag, *A Threatening Sky*, view on the beach at Scheveningen, 18 in. by 30 in., 130 gns.

The highest price in the sale was realised for J. F. Millet's *The Goose Maiden*, a peasant-girl standing in the foreground, leaning on a stick, a flock of geese by a stream behind her, 12 in. by 9 in., 5,000 gns. (this cost £3,400 a few years ago). Two others by the same artist were: *The Village of Greville*, a peasant woman driving sheep through the village, evening effect, 14 in. by 17 in., 330 gns. (cost £240); and *Les Nageurs*, on panel, 8 in. by 12 in., 600 gns.; A. T. Monticelli, *Ladies of the Court*, in a wood, with a dwarf and attendant, on panel, 20 in. by 27 in., 315 gns.; A. Neuhuys, *The Spinning-Wheel*, 15 in. by 12 in., 110 gns.; Th. Rousseau, *River Scene*, with a man fishing from a punt, on panel, 12 in. by 15 in., 520 gns.; and *The Setting Sun*, on panel, 5 in. by 3 in., 260 gns.; C. Troyon, *The Return of the Flock*, on panel, 9 in. by 15 in., 420 gns.; and F. Ziem, *The Port of Marseilles*, 26 in. by 20 in., 420 gns.

Among the drawings, upon most of which enormous profits have been realised, were: D. A. C. Artz, *The Sewing School*, 21 in. by 30 in., 100 gns. (cost £70); and *Resting by the Way*, 14 in. by 20 in., 105 gns. (cost £65); B. J. Blommers, *The Return of the Fishing-Boats*, 14 in. by 21 in., 220 gns. (cost £70); *Anxious Moments*, 13 in. by 20 in., 140 gns.; and *The Fisherman's Wife and Child*, 21 in. by 14 in., 230 gns. (cost £70); J. Bosboom, *Interior of a Church*, with a peasant woman and child, 26 in. by 18 in., 1887, 460 gns.; another, with figures, 17 in. by 12 in., 370 gns. (cost £60); *Interior of a Stable*, with a peasant woman, 14 in. by 21 in., 130 gns. (cost £75); *Interior of a Shed*, with peasant women and a child, 14 in. by 21 in., 195 gns. (cost £63); and *The Nave of a Church*, with numerous figures, 15 in. by 11 in., 220 gns. (cost £60). Of the twenty by H. Harpignies, the more important were: *Le Loing Debordé près St. Privé, Yonne*, 14 in. by 21 in., 1882, 210 gns.; *Une Route de Village, Oisème*, 13 in. by 20 in., 1888, 150 gns.; and *Olive Trees, Beaulieu*, 21 in. by 14 in., 1890, 100 gns.; Josef Israels, *The Angler*, 28 in. by 23 in., 500 gns.; *Mending the Nets*, 8 in. by 16 in., 420 gns.; *Sailing the Toy Boat*, 6 in. by 9 in., 200 gns.; *The Seamstress*, 15 in. by 10 in., 200 gns.; *A Young Fisher-Girl*, on the beach, 6 in. by 10 in., 210 gns.; and *The Young Fishwife*, 10 in. by 7 in., 285 gns.

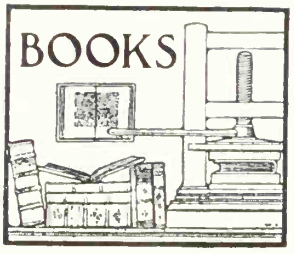
Thirteen were by Jacob Maris, *Dordrecht Cathedral*, 20 in. by 30 in., 1,350 gns. (this cost £180); *The Old Mill*, 15 in. by 12 in., 420 gns.; *Delft*, 13 in. by 15 in., 340 gns. (cost £42); *Ploughing*, 10 in. by 14 in., 370 gns. (cost £35); *Dutch Town on a Canal*, 9 in. by 18 in., 270 gns. (cost £40); *The Plough*, 8 in. by 14 in., 560 gns. (cost £35); *A Town on a River*, 9 in. by 12 in., 440 gns. (cost £40); *On the Towing Path*, 11 in. by 9 in., 370 gns. (cost £42); *A Rainy Day*, 9 in. by 15 in., 400 gns.; *A Fishing-Boat Preparing to Start*, 12 in. by 8 in., 200 gns.; *A Windmill on a Canal*, 11 in. by 8 in., 1877, 240 gns. (cost £42); and *A Bridge over a Dyke*, 11 in. by 7 in., 200 gns. (cost £36). Two by W. Maris, *Spring-Time*, a meadow with cattle and ducks, 19 in. by 26 in., 300 gns. (cost £44); and *Milking Time*, a pasture with cows, one of which a peasant is milking, 14 in. by 20 in., 260 gns. Seven by A. Mauve, including: *Returning to the Fold*, 17 in. by 25 in., 1,350 gns. (cost £150); *Opening the Gate*, a shepherd and some sheep at the gate of a pasture, 10 in. by 16 in., 740 gns.; *Leaving the Fold*, 10 in. by 14 in., 610 gns.; and *The Return of the Flock*, 21 in. by 17 in., 900 gns. (cost £100); four by A. Neuhuys—who, it may be mentioned, was present throughout the Day sale—*Hide and Seek*, 29 in. by 21 in., 360 gns. (cost £100); *Reading the Bible*, 27 in. by 19 in., 165 gns.; *The Quiet Hour*, 27 in. by 18 in., 1878, 250 gns.; and *Minding Baby*, 14 in. by 19 in.; 270 gns.; J. H. Weissenbruch, *Haarlem*, 17 in. by 26 in., 240 gns.; and *A Rainy Day*, a pasture with shepherd and sheep, 10 in. by 16 in., 85 gns. (cost £18); and J. M. Swan, *Prowling*, a lion and lioness in the desert, 23 in. by 35 in., 1887, 190 gns.

The Cuthbertson Collection

In spite of the triumphant success and high prices of the Day sale, that of Mr. E. H. Cuthbertson, held in the following week (May 21st), was still more remarkable. This collection was formed entirely within quite recent years, and there were few such instances of profitable investment as occurred in the sale of the previous week. A total of £78,456 was realised by 101 lots, of which ten were drawings, two being in pastel on brown paper by J. M. Whistler: *A Girl with a Fan*, 10 in. by 6 in., 210 gns.; and *A Study of a Girl in Red*, 10 in. by 5 in., 240 gns. The English pictures: Vicat Cole, *View near Leith Hill, Surrey*, with peasants and sheep, evening, 11 in. by 17 in., 105 gns.; twenty-six were by J. Constable, mostly small sketches and studies for larger pictures, *View on the River Stour*, with a barge, buildings, and donkeys, 25 in. by 40 in., 680 gns.; *In Helmingham Park*, 29 in. by 24 in., 420 gns.—this is thought to be from the artist's sale of May, 1838, when, with another, it realised 15½ gns.; *Salisbury*, 27 in. by 35 in., 380 gns., and *A Cornfield, near Brighton*, 12 in. by 19 in., 120 gns. Many of the Constables were from the collection of Mr. Hugh Constable, grandson of the artist, from whom they were purchased, an exhibition of them being held some years ago in the City, when some of them then passed into Mr. Cuthbertson's collection. Five were by D. Cox, *A Windy Day*, a peasant woman with a dog crossing a common, 10 in. by 13 in., 1850, 430 gns.; *The Cross Roads*, two peasants on horseback with a flock of sheep, 17 in. by 28 in., 1847, 560 gns.; *Changing Pastures*, 12 in. by 20 in., 170 gns.; *The Return of the Flock*, a peasant driving sheep across a common, on panel, 7 in. by 11 in., 1850, 250 gns.—this is apparently the picture which realised 280 gns. at the Levy sale in 1876; and *A Moorland Landscape*, with a peasant and sheep, 17 in. by 23 in., 170 gns. C. Fielding, *Dunstaffnage Castle, Argyllshire*, 9 in. by 13 in., 105 gns.; W. Müller, *On the Medway*, 16 in. by 25 in., 280 gns.; two by Sir J. Reynolds, *The Snake in the Grass*, 50 in. by 40 in., one of several versions of the National Gallery picture, 4,950 gns.; and *Portrait of Miss Franks*, in white dress brocaded with gold, a blue sash round her waist, 28 in. by 24 in., 480 gns.—this picture, painted in 1766, and bought in at Christie's in June, 1888, at 150 gns., disappeared for some years, and eventually was "newly discovered" in 1901. Two portraits by G. Romney, *Mrs. Blackburne, wife of John Blackburne, M.P.*, in white striped muslin dress, with frills at the neck and sleeve, a red Oriental sash round her waist, and tied in a bow at the back, 50 in. by 40 in., 5,200 gns.—this was painted in 1787-8, the artist's price being 50 gns.; it was returned to Romney for the addition of the large white muslin cap; and *Mrs. Newbery*, sister of Robert Raikes, founder of Sunday Schools, in brown dress, with white lace fichu and cap, 30 in. by 25 in., 5,100 gns.—this was painted in 1782, the artist receiving 20 gns. for it; the portrait remained in the family until May, 1899, when it realised 1,650 gns. A Romney *Portrait of a Lady*, in yellow dress with short sleeves, 28 in. by 23 in., recently engraved, 470 gns.; and J. Stark, *View near a Farm*, with woodmen and timber waggon, on panel, 16 in. by 23 in., 130 gns.

Among the modern Continental Schools the following artists were represented:—Rosa Bonheur, *Head of a Ram*, 20 in. by 25 in., 1869-74, 180 gns.; J. C. Cazin, *River Scene*, with a windmill, cottages, and boat, moonrise, 16 in. by 12 in., 330 gns.; P. J. Clays, *Dutch Pinckes at the Mouth of a River*, 35 in. by 56 in., 400 gns.; two by J. B. C. Corot, *Landscape*, with trees on the left, under which stands a peasant in a red cap, 16 in. by 21 in., 3,150 gns.; and *Chemin de la Roues*, a sandy road by the side of a wall leads through a wood in the distance, figures in the foreground, 25 in. by 19 in., 1874, 2,800 gns.; two by C. F. Daubigny, *Paysage dans L'Eure*, landscape with three peasant women on a rough road, river on the left in the middle distance, on panel, 15 in. by 26 in., 1877, 2,100 gns.; and *La Seine à Nantes*, view looking across the river to the town, 14 in. by 26 in., 1873, 1,550 gns.; three by N. Diaz, *In the Forest*, a scene at Fontainebleau, with a pool of water in the centre, 29 in. by 38 in., 1862, 1,800 gns.; *The Forest of Fontainebleau*, an open clearing in the forest, with boulders and pools of water, on panel, 23 in. by 28 in., 1871, 1,550 gns.; and *Three Ladies in Oriental Costume*, with two dogs on the bank of a stream, 15 in. by 12 in., 1,650 gns.; three by Jules Dupré, *Pâturage au Bord du Mare*, on panel, 18 in. by 28 in., 2,700 gns.; *Woody River Scene*, with cows in a field in the distance, 16 in. by 12 in., 700 gns.; and *La Soulaie*, a sluggish stream with willow trees, 8 in. by 10 in., 1,000 gns.; E. Fromentin, *Returning from Hunting*, Arab horseman fording a river, 16 in. by 29 in., 620 gns.; six by H. Harpignies, *La Loire près Source*, 51 in. by 64 in., 1899, 2,000 gns.; *The Mediterranean Coast*, 31 in. by 25 in., 1900, 1,020 gns.; *Range d'Arbres près la Loire*, 23 in. by 32 in., 1894, 750 gns.; *Le Moulin de la Palne, près Blêneau, Yonne*, 28 in. by 21 in., 1883, 1,250 gns.; *Evening*, 14 in. by 34 in., 1903, 700 gns.; and *Woody Landscape*, with a hill on the right and a river in the middle distance, 14 in. by 21 in., 1893, 350 gns.; J. J. Henner, *Head of a Girl*, with flowing hair and blue dress, 23 in. by 16 in., 480 gns.; two by Ch. Jacque, *The Flock*, 31 in. by 39 in., 3,200 gns.; and *La Bergère*, peasant girl carrying a satchel, 31 in. by 25 in., 1883, 2,100 gns.; S. Lepine, *The Seine*, 41 in. by 72 in., 380 gns.; three by E. van Marcke, *Cattle in a Stream*, three cows and a calf standing in a stream in front of a rustic bridge, 30 in. by 45 in., 1876, 3,800 gns.; *Three Cows at a Pool*, 12 in. by 16 in., 780 gns.; and *Group of Cows on the Banks of a Stream*, 12 in. by 16 in., 520 gns.; two by J. Maris, *View Overlooking a Dutch Village*, with several windmills, seen in grey morning light, 49 in. by 39 in., 3,000 gns.; and *Scheveningen*, 21 in. by 16 in., 1870, 900 gns.; two by Anton Mauve, *Dutch Road between two Dykes*, 19 in. by 13 in., 1,800 gns.; and *Shepherdess and Sheep*, 11 in. by 19 in., 1,050 gns.; Th. Rousseau, *The Winding Road*, on panel, 16 in. by 24 in., 4,600 gns.; two by C. Troyon, *Cows Drinking*, 15 in. by 21 in., 900 gns.; and *Shepherd and Sheep*, on panel, 15 in. by 12 in., 2,100 gns.; and J. Veyrassat, *Loading the Hay Wain*, 19 in. by 27 in., 210 gns.

On May 6th Messrs. Sotheby sold a small but remarkable collection of illuminated manuscripts on vellum, almost all consisting of fifteenth century *Horæ*. This sale was, of course, of a very special kind, reminiscent to some extent at least of the Hamilton Palace collection, or rather what remained of it, dispersed in the same rooms in May, 1889, for a total sum amounting to more than £15,000. The bulk of the Hamilton Palace MSS. were, it may be remembered, sold by private contract to the German Government, in spite of the strenuous opposition of Mr. Ruskin and other art critics of the time; and although the amount paid for them has never been officially announced, there can be little doubt that the collection, as a whole, realised a sum which was not far short of £100,000. In comparison with this the sale of May 6th, recently concluded, is of small account, for the 67 lots, two of which, by the way, had reference to printed books, were productive of but a twelfth part of that large sum. To be precise it amounted to £8,056 10s. —this disclosing an average of rather more than £120 per lot. From this it is evident, all questions of comparison laid aside, that illuminated manuscripts on vellum of the best period are now utterly beyond the reach of any collector who is not able to pay handsomely for them. Such manuscripts are, in reality, works of art of a peculiarly exclusive and interesting kind, for which there is, and has been this long time, a widespread demand. They are never to be acquired for anything less than the full market value prevailing at the time—in fact, the tendency is to over-value such works rather than to under-estimate the amount connoisseurs are willing to pay for them. For this reason their value is steadily increasing, and the difficulty in procuring them is commensurate with their price in the market.



Manuscripts of this character cannot be properly described in a few words, and the announcement that a French work of the sixteenth century described as *Hore beatissime Virginis Marie secundum usum Romane Ecclesie* realised the highest individual sum of £790 does not convey any real information as to its quality and the circumstances surrounding its execution. It seems that it was on 138 leaves measuring 6⅛ in. by 3½ in., and written in very neat Roman letters, 22 lines to the full page. There were 12 small painted miniatures in the Calendar of the Occupations of the Months, showing boys at school playing golf or hockey, lovers walking, and so on, 17 small square miniatures of evangelists and saints, and 15 illuminated arched and straight miniatures of large size within architectural borders, disclosing various Biblical scenes from the betrayal of Christ to the dead Christ at the foot of the Cross. This splendid manuscript, easily read and beautifully embellished, was attributed to Geoffrey Tory, "le Premier Peintre du Roy François I.," mainly by reason of its close resemblance in artistic and decorative detail to the MS. by Tory which was in the Hamilton collection of which we have spoken. In order to deal with this sale properly it would be necessary to take some 25 or 30 of the chief manuscripts contained in it, and to describe every one of them in similar detail, though even then there is no certainty that those who had not actually seen them would read eye to eye, and so obtain the same mental image of their appearance and relative degrees of merit. Mediæval manuscripts are extremely difficult to differentiate, and the only way to obtain a sound judgment is to compare one with another under the guidance of some suitable book of reference as, for example, H. N. Humphreys's *The Illuminated Books of the Middle Ages*, fortified with Astle's *Origin and Progress of Writing*.

On May 11th and two following days Messrs. Sotheby sold a miscellaneous assortment of books, of which little need be said, as they were of a very ordinary character, as may be imagined when it is mentioned that the 1,010 lots in the catalogue realised but £1,445. The majority realised small sums, frequently no more than a few shillings, though here and there some really good books loom large and swell the total very considerably. For example, *Pickering's Aldine Edition of the Poets*, 24 vols., 8vo, 1845-52, realised £10 5s. (cf., mor. and other bindings); Dugdale's *Monasticon Anglicanum*, 6 vols. in 8, folio, 1846, £16 5s. (hf. mor.); Surtees's *History of Durham*, 4 vols., folio, 1816-40, £10 5s. (hf. russ.); *Coverdale's New Testament*, printed by Regnault for Grafton & Whitchurch in 1538, £13 5s. (mor., five leaves in facsimile); Curtis's *British Entomology*, 16 vols., 8vo, 1824-39, £14 (hf. mor.); Edgar Poe's *Tales of the Grotesque and Arabesque*, 1st ed. printed at Philadelphia, 2 vols., 1840, 12mo, £10 10s. (orig. cl., text stained); the original edition of *Uncle Tom's Cabin*, Boston, 2 vols., 12mo, 1852, £5 5s. (orig. cl.); De Foe's *Robinson Crusoe*, 2 vols. in 1, 1719, 8vo, £40 (old cf., but short copy and covers broken); Surtees's *Analysis of the Hunting Field*, 1846, 8vo, £10 5s., a fine copy in the original cloth; *Burns's Poems*, the first Edinburgh edition and the first issue with the Addenda to the list of subscribers, and the misprint "Boxburgh" on page 36, £11 5s. (orig. blue bds.); Murray's *Impartial History of the Present War in America*, 3 vols., 8vo, 1779, £11 (cf., front to Vol. I. mounted); Lilly's *Euphues, the Anatomy of Wit*, 1581, 4to, £17 5s. (cf., stained); a presentation copy of Crawhall's *Compleatest Angling Booke that ever was writ*, 1859, 4to, £10 (hf. mor.); Gould's *Birds of Europe*, in the 22 parts, 1832-37, £41; *Les Œuvres de Molière*, 6 vols., folio, 1734, a special copy on grand papier de Hollande, with the portrait and 7 of the plates in artist's proof state, £25 (wrappers); and Brathwait's *The Honest Ghost*, 1658, 8vo, £26 (mor. ex.). Of all these books the copy of *Robinson Crusoe* is from one point of view the most noticeable. Though rather short, as stated, it was otherwise good and perfect, and the amount paid for it was much less than would at one time have been the case. There is no doubt at all that the value of the

original edition of De Foe's celebrated romance has been declining for some time, but perhaps the edition "printed for W. Taylor at the Ship in Pater Noster Row MDCCXIX.," though usually accounted the first, is not so in reality. Dr. Purves has given excellent reasons in support of this contention in a pamphlet (*Robeson Cruso*) issued privately by him in 1907.

As is well understood there is at the present time a great demand not only for prints by George Baxter, but also for books illustrated by him, and that *The Pictorial Album or Cabinet of Paintings*, 1837, 4to, should have realised no more than £5 10s. (orig. mor.) at Messrs. Puttick & Simpson's on May 21st is surprising. As much as that used to be asked for it six or seven years ago, and the book has certainly increased in value very considerably since then. This copy was quite complete, having the ten coloured plates and vignette title, and ought to have sold for £8 or £10. This book apart, there is very little to notice at the particular sale referred to. A series of 46 vols. (various) of the *Hakluyt Society's Publications*, published between 1847 and 1876, made £28 (orig. cl.); Curtis's *Flora Londoniensis*, 5 vols., folio, 1835, £16 (hf. mor. ex.); and a number of original editions of George Meredith's novels, small sums which may however be specially mentioned under the circumstances. These were *The Adventures of Harry Richmond*, 3 vols., 1871, £6 5s.; *The Egoist*, 3 vols., 1879, £1 10s.; and *Diana of the Crossways*, 3 vols., 1885, £1 15s., all in the original cloth, as issued.

The sale held at Sotheby's, also on the 20th and 21st, was much better, the total sum realised amounting to £5,639, although there were but 493 lots in the catalogue. Of this amount, however, £2,600 was obtained for the Caxton, or rather five books printed by Caxton, and bound together by one "T. R.," who may have been a binder in his employ. This book was discovered by an old and well-known firm of London booksellers, in the library of a manor-house in the North of England. The pieces comprised *The Mirrour of the Worlde*, 1481; *The Dictes or Sayings of the Philosophers*, 1478; *Cicero, Cato, on Old Age*, 1481; *Cicero de Amicitia*, 1481; and *Corydale, Memorare Novissima*, 1479, the whole bound together, as stated, in oaken boards covered with leather and stamped with monstrous birds, fleurs-de-lis, bees, thistles, and other devices. The general condition was exceedingly good, and the volume was genuine and sound throughout. This was indeed a "find."

Many other books dispersed at this sale are also worthy of special notice. Twelve Latin treatises, published between 1553 and 1581, all bound by Clovis Eve in red, olive, or citron morocco, were sold in one lot for £390, and another copy of *Robinson Crusoe* and the *Further Adventures*, W. Taylor, 1719, 8vo, for £30 10s. In this instance the title-page was mounted, one leaf missing, and two were defective. To follow the catalogue, the fifth edition of *The Compleat Angler*, 1676, made £10 10s. (old cf., several leaves defective); the first illustrated edition of *Shakespeare's Works*, by Nicholas Rowe, 7 vols., 8vo, 1709-10, £10 5s. (old cf.); *Samuel Daniel's Works*, 1623, 4to, £10 10s. (old cf., blank leaf missing and several leaves defective); a fine copy of Conestagio's *Historie of the Uniting of the Kingdom of Portugall to the Crowne of Castill*, 1600, folio, £14 15s. (old cf.); Dugdale's *Antiquities of Warwickshire*, on large paper, 2 vols., folio, 1730, £15 (old cf.); Mexia's *Imperiall Historie*, 1623, folio, £16 10s. (contemp. mor., Arms of James 1st); Bacon's *Apophthegmes*, 1625, 8vo, £13 (modern mor.); De Quir's *Terra Australis Incognita*, 1617, 4to, £37 (mor. ex.); Pope's *Ode on St. Cecilia's Day*, 1st ed., 1713, folio, £10 (hf. mor., uncut, but title repaired); Dante's *Cantica O Vero Comedia*, adorned with 67 woodcuts, 1487, folio, £83 (cf.); Bert's *Treatise of Hawkes and Hawking*, 1619, 4to, £11 (mor. ex.); Parkinson's *Paradisi in Sole, Paradisus Terrestris*, 1656, folio, an exceptionally fine and large copy in morocco, £20; Caxton's *The Ryal Booke*, 1487-8, with 16 leaves in facsimile and others repaired, £300 (mor.); White's *Natural History of Selborne*, 1789, £15 15s. (uncut, but stained); *Shakespeare's Fourth Folio* of 1685, with the portrait and last leaf in facsimile, and some other leaves stained and mended, £31; and Jacob Gheyn's *The Exercise of Armes*, the original English edition of 1608, £29 (contemp. English vell., figures coloured and arms emblazoned). A number of illuminated manuscripts and some little-known service books also realised high prices, among the latter being a *Book of Hours*, printed by Hardouyn at Paris, without date, £86 (16th century English velvet); and a *Primer of the Salisbury Use*, printed upon vellum, £49. This book, which was 8vo in size, wanted six leaves, and had the imprint, "Rothomagi excussum per me Nicolaum le roux impensis honestissimi Viri Jacobi Cousin in Parochia Sancti Vincentie huiussce verbis cōmorātis." It bore no date, but judging from the Calendar, must have been printed in 1537.

A great deal has been said and written lately about some of the late Mr. Swinburne's minor pieces, so termed in contrast to his better known works which have for a long time past been more favoured by collectors, because they are more readily available. These minor pieces include *Cleopatra*, privately printed in 1866, described by Swinburne himself as a "trumpery ephemeral," *Dolorida*, eight lines of French verse supposed to have been written by Swinburne in the album of Adah Isaacs Menken, *Under the Microscope*, 1872, a crushing reply to Robert Buchanan's *Fleshly School of Poetry*, and *The Question* printed by Ottley in 1887. Of these and some other pieces, only a very few copies were printed, and the difficulty of obtaining them has always been great. *Under the Microscope* would seem at first sight to be but little out of the common, though when complete with the "cancel leaf" (pp. 41, 42) it is exceedingly scarce. This leaf was almost immediately suppressed as certain of the expressions used in relation to Tennyson's *Idylls of the King* were found to stand in need of revision. All these pieces, including also *Dead Love*, a pamphlet of great rarity printed in 1864, are, of course, well known to advanced collectors; but by the world at large they are heard of only very occasionally, and still more seldom seen. When, therefore, they made their appearance at Sotheby's on May 25th in company with

many other works by Swinburne they excited unusual attention, the most notice being lavished, judging from the extensive newspaper references, upon *Dolorida* and the poem by Adah Menken herself, entitled *Infelicia*, in a copy of which Swinburne had written, "Lo this is she that was the world's delight." These two pieces hang as it were together, and though the former, accompanied by *Unpublished Verses* (1866), realised but £5 5s., and the latter no more than £12 5s., they are in themselves sufficiently interesting to justify some measure of space being devoted to them.

The once famous equestrian actress, Adah Isaacs Menken, one of whose husbands (she had five) was John C. Heenan, the prize-fighter, obtained, in spite of her surroundings, the *entrée* to the highest literary society of her day. Dickens permitted her to dedicate her volume of poems *Infelicia* to him, and she was on terms of friendship also with Charles Reade, Alexandre Dumas *père*, Theophile Gautier, and Swinburne, whose *Dolores* she clearly inspired. Whether he really wrote the eight lines of verse entitled *Dolorida* in her album is a point which has, at times, created much controversy; but whether he did or no the printed form of the two verses, of which some fifty copies were privately printed and mostly destroyed, are invariably catalogued in conjunction with his name. As these verses are by no means easy to meet with, we give their text in full—

"Combien de temps, dis, la belle,
Dis, veux tu m'être fidèle?
Pour une nuit, pour un jour,
Mon Amour.

"L'Amour nous flatte et nous touche,
Du doigt, de l'œil, de la bouche,
Pour un jour, pour une nuit
Et s'enfuit."

It is necessary to state that Mr. Swinburne himself always repudiated these verses, and that since his death they have been expressly disowned on the highest authority now available.

It cannot be said that the Swinburne books realised extraordinary prices. Two of them have already been accounted for, and among those remaining the following are worthy of the most notice:—*Atalanta in Calydon*, 1865, with autograph signature, £13 (orig. white cl.); the three series of *Poems and Ballads*, with the imprints of Edward Moxon & Co. and Chatto & Windus, 1866-78-89, £7 17s. 6d. (orig. cl.); *Dead Love*, 1864, £7 (wrappers); and *Under the Microscope*, 1872, with a cancel leaf, but not the original one, £6 15s. (wrappers). There is nothing unusual about these figures; indeed, they seem rather insignificant when compared with the £5 5s. paid for Lady Anne Hamilton's *Secret History of the Court of England*, 1832, the two volumes bound together, and having one leaf damaged and several stained. This work was at one time, and may still be in some degree, the victim of a rumour which shows to what an extent those who do not know are liable to be deceived when questions concerning books are involved. It was reported with every appearance of truth and sincerity that an American millionaire had sought in vain for the only copy which existed, and that he was willing to pay £1,000 to secure it. Then it was said that he had after immense difficulty obtained and paid for this "Secret History" at the lavish rate mentioned. It is perhaps hardly necessary to mention that this circumstantial account did not contain a single grain of truth, and yet when, some two or three years ago, a bookseller accidentally sold for a shilling, or for sixpence—the actual sum not being very material—the two volumes of the *Secret History of the Court of England*, he was condoled with in columns of newspaper gossip on the "immense loss" he had unfortunately sustained. The fact is that scores of copies of Lady Anne Hamilton's unveracious history of the court, with its so-called "full particulars of the mysterious death of the Princess Charlotte," must be in existence somewhere, and that the five guineas paid for this particular copy might have been expended with as much discretion upon many another work of which less has been heard.

Engravings

SEVERAL notable sales of engravings were held during the month of May, perhaps the most important being the dispersal of the collection of the late Mr. Justice Day at Christie's, the sale of whose pictures at the same rooms proved to be the event of the month. Catalogued in about 400 lots, the total realised—£8,600—must be taken as excellent, many of the items realising sums far in excess of what they were acquired for. The prints by Dürer and Rembrandt, and the etchings of Sir F. Seymour Haden, were among the chief lots on the first day, five prints by the first named attaining three figures. These were:—

Adam and Eve, 1st state	£189	0	0
Virgin and Child, with long hair ...	157	10	0
St. Hubert	257	5	0
St. Jerome in his Cell	105	0	0
The Knight and Death	168	0	0

The Rembrandt etchings included a fine impression of *The Three Trees*, £378; a third state of *The Three Cottages*, £315; and a *Landscape*, with cottage and barn, £151 5s.

Sir F. Seymour Haden's series of thirty-one etchings, *Etudes à l'Eau-Forte*, made £189, and a first state of the same engraver's *A River in Ireland* went for £105.

The Méryon etchings, which, it is believed, were acquired by the late collector for quite moderate sums, sold remarkably well, a second state of *The Morgue* going for £84; the same sum being paid for a first state of *La Tour de l'Horloge* and a trial proof of *Le Pont Neuf;* and a first state of *Le Pont au Change* realising £126.

Several important prints were sold at Christie's on the 25th, the chief lot being a set of Wheatley's famous *London Cries*, which realised £750. This sum, though high, is not a record, as sets have previously realised £800 and £1,000.

Two prints of Lady Elizabeth Compton, one by Green,

after Reynolds, and the other by Smith, after Peters, made £388 10s. and £136 10s. respectively, and a first state of *Le Baiser Envoyé*, by C. Turner, after Greuze, went for £120 15s.

Furniture, China, etc.

ONLY one really important sale of furniture, china and bric-a-brac was held at Christie's during May, that being the dispersal of a large and varied collection of tapestry, porcelain, furniture and objects of art from various sources that occurred on the 20th.

One of the first lots of importance consisted of a Sèvres dessert service, painted with flowers on a gros-bleu ground, which after some keen bidding fell at £367 10s. Keen competition was also aroused by a pair of Vincennes tulip-shaped vases with ormolu mounts, which made £315, while £756 was given for a Louis XVI. clock by Cronier of Paris, the sides composed of three plaques of old Sèvres porcelain painted with cupids *en grisaille*.

Two important lots, the property of a gentleman, then followed, the first, a set of three old Dresden vases and covers, painted with Watteau subjects, going for £577 10s., and the other, an old Sèvres service, painted with flowers in feuille-de-choux borders, making £1,102 10s.

Amongst the furniture must be recorded a Louis XV. marqueterie secretaire, inlaid with the cypher of Marie Antoinette, which made £2,520, and a Louis XIV. suite of walnut-wood, comprising eight chairs and a settee, for which £945 was given.

A number of important panels of tapestry were also sold, a set of four Gobelins panels and a set of five Beauvais panels each making £1,575, while a set of four panels of old Brussels tapestry produced £1,365.

Apart from this sale there remains little to record. On the 6th, £367 10s. was given for a Chippendale desk, at one time in the Royal Palace, Newmarket; on the 12th, five Chippendale chairs and an arm-chair with pierced interlaced backs made £451 10s.; and on the 25th a pair of Kang-he large famille-verte vases and covers realised £483.

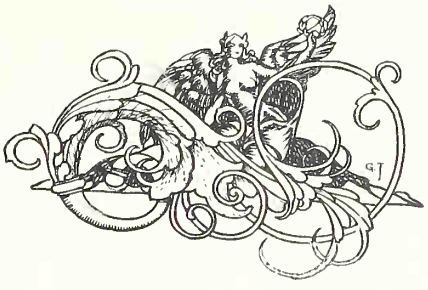
Coins and Medals

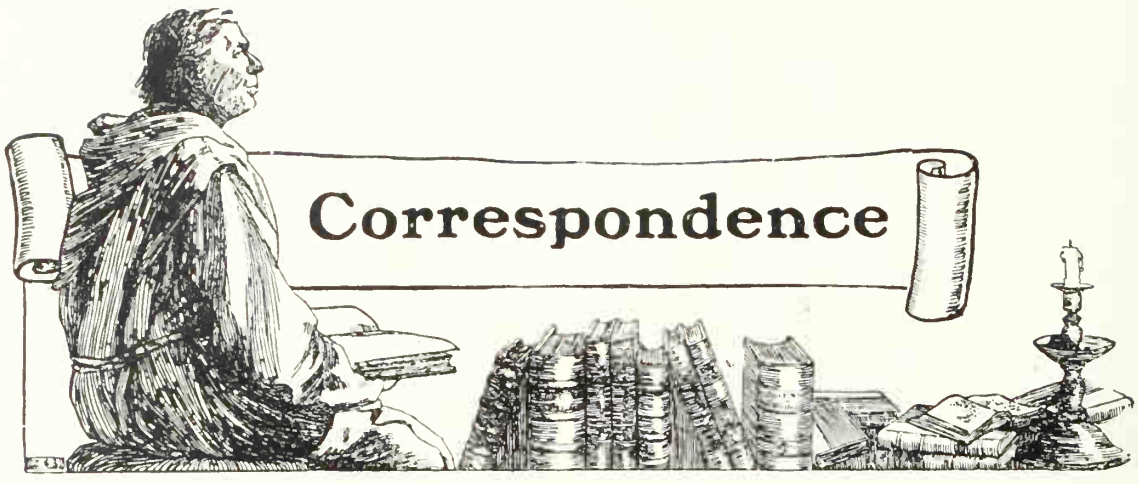
THE most important coin sale during May was the dispersal of the Hilton Price collection at Sotheby's, which occupied the Wellington Street rooms for three days—a total of over £1,500 being obtained. Consisting entirely of English coins, the chief lot proved to be a Ryal of the reign of Queen Mary, which realised £37 10s. Other important items were:—

Henry IV. Noble	...	£30	0 0
Henry VII. Sovereign ...	...	34	0 0
Edward VI. Rose Sovereign	...	35	0 0
Elizabeth Ryal	...	35	10 0

Mention must also be made of a gold Peninsular medal which at Messrs. Puttick & Simpson's realised £50, and a general officer's gold medal for Egypt, 1801, which at Messrs. Glendining's realised £15 10s.

At an important sale of old violins held at Messrs. Puttick & Simpson's rooms, a Stradivarius violin, the property of Sir William Avery, Bart., realised £925.





Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR MAGAZINE is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

***Books.*—"Railway Machinery (Historical Progress of the Locomotive)."**—A1,050 (Highbury).—We cannot trace this book, as you do not give the date, but it is probably a work of about 1860-1870, a comparatively late period in the history of Railroads. The only books of this class which are of any value are those issued between 1830-1840, for which there is a good demand.

"The Papilios of Great Britain," by W. Lewin, 1795, and "A Natural History," 1817.—A1,071 (Portsmouth).—Neither of your books has any value as a work of Natural History. They would probably realise about £1 each for the plates.

Clocks.—A1,070.—Your clock is early Victorian (*i.e.*, about 1840), in inferior rococo style, and it is rather an unsaleable type. Judging by the photograph, we do not consider its value to be more than £3 10s.

***Coins and Medals.*—Chichester Halfpenny.**—A1,053 (Parkstone).—There is no great value in this coin, a good specimen of which is usually supplied by a dealer at 3d.

Peninsular Medal, 3 clasps.—A1,047 (Middlesbrough).—Your description is vague, containing no mention of the rank of the recipient or the name of the regiment to which he belonged. If it is an ordinary private's medal, it is worth about £2.

***Engravings.*—"Admiral Duncan," after J. S. Copley.**—A1,035 (Southsea).—If this portrait is a mezzotint engraved by Richard Earlom, 18 in. by 14 in., and a good impression, it is worth from £8 to £10. The difficulty of judging without inspection, however, can be seen from the fact that a very fine impression might fetch considerably more than this sum, while, on the other hand, a poor one would probably be worth only £1 to £1 10s.

"The Thatcher," after G. Morland.—A1,066 (Eastbourne).—Morland prints, having been so frequently reproduced, are unusually difficult to value without seeing. If you possess an ordinary impression of genuine age, it may be worth about £10.

"We Praise Thee, O God," by W. T. Davey, after H. Barraud, and "Infant Child Samuel," by J. & W. Lucas, after Sir Joshua Reynolds.—A1,069 (Llanelly).—These prints are not worth more than a few shillings each.

***Objets d'Art.*—Brass Warming Pan.**—A1,013 (Wolverhampton).—Your brass warming pan, dated 1617, appears to be beyond doubt a genuine and very interesting Stuart relic. We think it is very probable that the inscription "God save our Princ Charles" refers to Charles the First when Prince of Wales, and that the warming pan was made for some mansion at which he stayed. Assessing it from the photograph, we consider the value to be about £10 to £15.

Ivory Snuff Box.—A1,005 (Walton-on-Thames).—Portraits of Queen Anne are frequently found on old snuff boxes, and if yours is an ordinary specimen, its value is about £1 10s. Any further value it may have from its historic associations depends upon the extent to which the pedigree can be proved.

***Pottery and Porcelain.*—Dessert Service, by Heath.**—A1,022 (Manchester).—Your dessert service was probably made at Tunstall early in the 19th century. In the absence of any definite description we can only value it after seeing a specimen.

Black Ware Teapot.—A1,078 (Falmouth).—Your teapot marked T was probably made by Turner, of Lane End, and from your description is worth about £1 10s.

French Vase.—A1,041 (Hobart).—Judging by the style of your vase it is probably a French piece of the 19th century, but we do not think it is Sèvres. The impressed letter is probably only a modeller's, not a factory mark. The vase may be worth £4 or £5.

Portrait of Napoleon.—A1,028 (Edinburgh).—The portrait of Napoleon is evidently well painted, and if on contemporary Sèvres porcelain, it should realise about £10.

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A WATERFALL
BY JACOB VAN RUYSDAEL
FROM THE KANN COLLECTION

Notable Collections

The King of the Belgians' Collection of Old Masters
By W. Roberts

For some months past there have been rumours in the Belgian parliament and newspapers that King Leopold was on the point of selling, either at public auction or *à l'aimable*, his collection of pictures by the old masters. It was questioned whether His Majesty was legally entitled to take an action of this kind, and various objections were raised. But the collection was the private property of the King, and there can be no doubt that he had as much right to dispose of the collection as any other less exalted person has to sell his own private property. No one seems to have quite known what was being done. It is known that an eminent Paris expert was called in to make a valuation, with the object, at first, of selling the collection by public auction. But from this course the King was dissuaded, and as events have turned out, M. F. Kleinberger, of Paris, one of the most trustworthy judges of Dutch and Flemish pictures in Europe, and one of the best-known authorities in this highly special class of art treasures, was asked to make an offer *en bloc* for the collection. This was accordingly done, and within a remarkably short space of time the bargain was concluded and the pictures transferred to Paris.

The collection of old Dutch and Flemish masters—about forty in number—were, for the most part, hung in the King's private apartments at the palace at Brussels, or in those at the Château de Laeken, and are almost entirely unknown, even to students of the various artists. Many of them are entirely unrecorded in various exhaustive monographs; nearly every one is not only an authentic picture, but one of considerable importance, and it is a matter of regret that M. Kleinberger did not print, as a permanent record of a transaction of considerable magnitude, a

GASPAR NETSCHER BROTHER AND SISTER

[Photo. Braun, Clement et Cie.

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catalogue of the entire collection before it was more or less scattered, for long before this article can be published many of the pictures will have found new homes and fresh ownerships. Thanks to the courtesy of M. Kleinberger, and his son-in-law, M. Sperling, we are enabled to record a fairly complete list of pictures, and to reproduce ten of the principal gems of the collection, nearly the whole of which was formed by Leopold I., and inherited by his son, the present monarch.

JAN STEEN A VILLAGE WEDDING

[*Photo. Braun, Clement et Cie.*

In size and importance the magnificent Rubens, *The Miracles of St. Benedict*, ranks first. This records the story of Totila, king of the Goths, who, having heard of the wonderful miracles of the Saint, sent, as a test, a servant disguised as a king, with a brilliant escort; but the Saint detected the fraud and refused to receive the false prince. The picture was in the artist's studio at the time of his death, and it was sent by his executors to the painter, Gaspard de Craeyer, at Brussels, and de Craeyer is believed to have sold the work to the Abbey of Afflighem. It was here in 1771, and here it remained until the suppression of the religious houses in Belgium by Joseph II., when it disappeared. It was next heard of in the famous collection of Schamp, of Averschoot, Ghent, and at his sale in December, 1801, it was purchased by M. Tenci, of Lille, for 25,700 francs; M. Tenci's son sold it in Paris in 1840 for nearly 180,000 francs, or not a tithe of its commercial value to-day. Smith, *Catalogue Raisonné* (No. 161), states that this work was done by order of the prebends of the above-named abbey as a design for a second picture to adorn their church, but by some accident was never executed, and this sketch (as Smith calls it) remained in the refectory of the abbey until its dissolution.

It was a singular and happy chance that the picture became the property of the King of the Belgians, for he had already obtained Delacroix's splendid copy, on a slightly smaller scale, perhaps one of the most beautiful and successful modern copies ever done of an old master. It dates from 1841, and, like the original, remained in the artist's studio at the time of his death; it formed lot 162 in the artist's sale at the Hôtel Drouot in 1864, and then realised 6,500 francs.

In addition to the *St. Benedict* there were five other pictures by Rubens; and of these special attention may be drawn to *Christ triumphing over*

Death and Sin, 28 in. by 19 in., which Max Rooses and all first-rate authorities regard as entirely from the brush of the master. It forms the project of an altar-piece, and was painted about 1615-20. It appears to have been brought from Spain by Joseph Bonaparte, and was for a long series of years in England. It was at one time in the Marquis of Camden's possession, and at his sale in 1841 was purchased by Mr. C. Bredel for 42 guineas; and at the Bredel sale in 1875 it had advanced in market value to 410 guineas. It was exhibited in London in 1843 and at Manchester in 1857. This picture, which Dr. Waagen justly described as "very spirited," is recorded in the Supplement to Smith's *Catalogue Raisonné* (p. 245, No. 7). There are two large versions of the same subject recorded by Smith—one, measuring 64 in. by 51 in., as being in the Palazzo Pitti, at Florence, but which is not recorded as being there to-day in Lafenestre & Richtenberger's admirable and exhaustive *Catalogue of the Pictures in the Florentine Galleries;* another and still larger (72 in. by 54 in.), which was painted for the tomb of the family of Cockx, in a chapel of the church of St. Walburge at Antwerp, and was in the sale of the collection of Count Domburg, at the Hague, in 1745, when it realised 700 florins. It was engraved by Eynhouedts and another engraver, on a small scale. This version was subsequently in the collection of

HOBBEMA COTTAGERS UNDER THE TREES [*Photo. Braun, Clement et Cie.*

[*Photo. P. Becker.*

RUBENS MIRACLES OF ST. BENEDICT

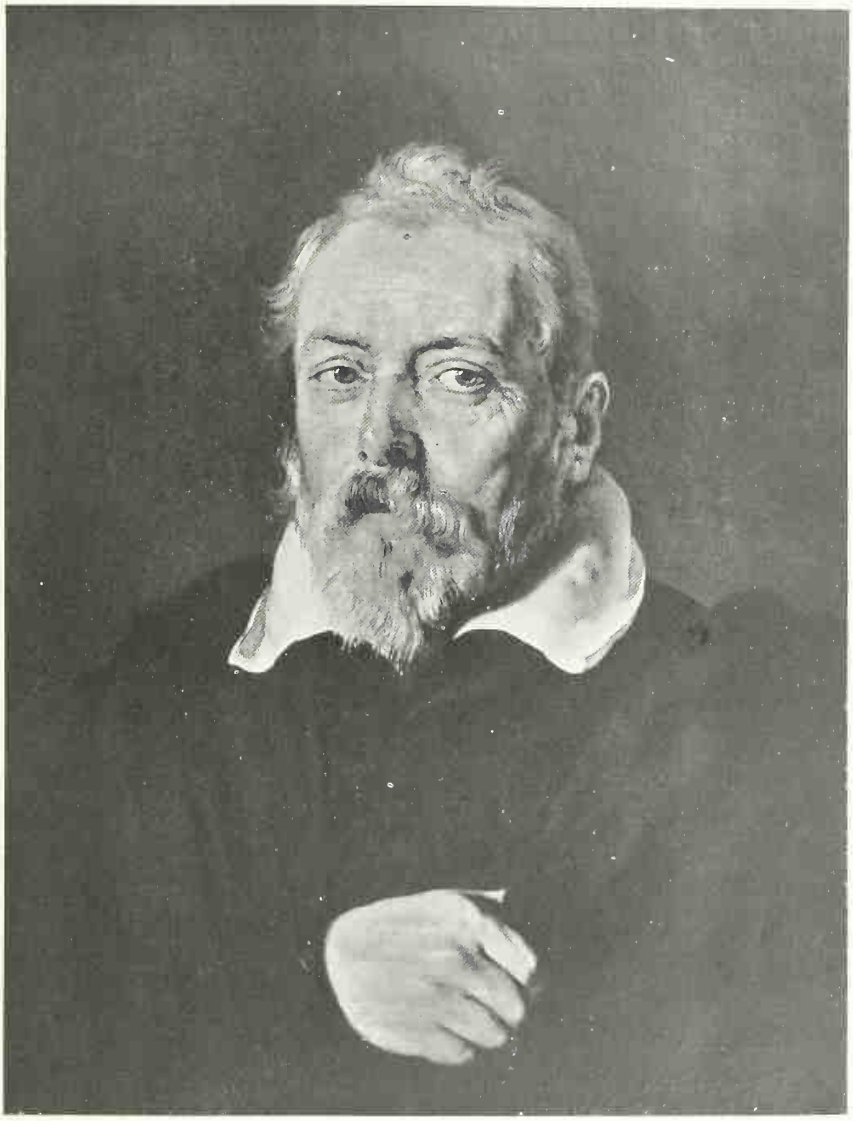
George Watson Taylor. A study for it on panel, 11½ in. by 11 in., was in the Duke of Hamilton's collection, where there was also another picture of *Christ Triumphant*, also on panel, 12½ in. by 8 in. Apparently all the three pictures described are different compositions.

There is also Rubens's portrait of the artist Frans Francken, of which there are one or two inferior versions, and which is almost identical with Van Dyck's etched portrait of him. Smith catalogues it under Van Dyck (No. 799), who etched it; it indicates the artist at about 55 years of age, nearly full-face, with scanty hair, and thick, pointed beard and moustachios. He is dressed in a simple vest, a plain, white, turn-over collar, and a mantle covering the body and arms, and held in front by the right hand.

[*Photo. Braun, Clement et Cie.*

WOUVERMANS AND BERGHEM BATTLE BY A RIVER

The actual ownership of the etched portrait was apparently unknown until the King of the Belgians' collection came to light. Rubens's *St. Thérèse before Christ* has passed into Mr. J. P. Morgan's collection. This is apparently the picture engraved by Bolswert, which was a gift of the Duc de Bournonville and his wife, the Princess d'Aremberg, to decorate an altar, constructed at their expense, in the church of the Barefooted Carmelites at Brussels; it was sold in the collection of Delahante, at Christie's, in 1814 (as "From Carmes Deschamps, at Brussels"), for 290 guineas, and since then has disappeared from public view. A small but exceedingly realistic picture of two lions' heads is the picture engraved by Blooteling, and from the collection of the Duke of Bedford, at whose sale at Christie's in 1827 it fetched 80 guineas, and was, in 1830, in the possession of the Prince of Saxe-Coburg (afterwards Leopold I.). A small whole-length study of Christ, and a powerful head of a young man, painted about 1638, complete the Rubens series.



[*Photo. Braun, Clement et Cie.*

RUBENS FRANS FRANCKEN, THE ARTIST

By Van Dyck there is *A Head of a Man*, obviously painted after his return from Italy; and by Rembrandt a small *Head and Shoulders of a Young Man*, signed with the initial "R," and painted about 1638. There are five by Teniers, *A Temptation of St. Anthony*, *A Group of Peasants*, and others, the most interesting of all five being the artist's small three-quarter length portrait of himself, seated at his easel holding palette and brushes, looking at the spectator full-face; a pupil is seen painting at another easel close to the master. Gaspar Netscher, who is represented by a picture of two Van Dyck-like heads; Backhuysen, of whom there is a typical marine subject; Eglon Van der Neer, *A Mythological Study*; and Honthorst are other artists who figure in this collection, which also included no less than three works by Van Goyen.

Mr. Morgan's several purchases include two charming little pictures generally ascribed hitherto to Frans Hals, but which are more probably the work of his brother Dirck Hals, assisted, perhaps, by the more famous artist. Each measures 13 in. by 11 in., on panel, and were lent by the late owner to the Retrospective Exhibition held at Brussels in 1886. They represent (1) *Two Little Girls Playing with a Cat*, and (2) *A Boy and Girl Playing with Cards*. From an indistinct inscription on the back it would

seem that they at one time formed part of Geoffroy Faget's collection, whose extensive collection of drawings by the old masters was dispersed in London towards the end of the eighteenth century.

Jan Steen's large picture, 26½ in. by 33½ in., of *A Village Wedding* is full of the joyous *abandon* of this master of domestic life. It belongs to his best period, and some idea of its crowded canvas will be gathered from the reproduction which is here given.

DIRCK HALS CARD PLAYING

(Photo. Braun, Clement et Cie.

It is mentioned in Dr. de Groot's first volume of his new and revised edition of Smith's *Catalogue Raisonné* (No. 456), and was in the sale of the collection of Teixeira of The Hague, July 23rd, 1823, when it realised 1,455 florins, and passed, apparently at once, into the possession of King Leopold I. The bride, perhaps the least excited person in the whole gay company, is seen just behind the pillar, crowned with a wreath, and the artist's signature is plainly visible on the pillar. Another version of this picture is now in the Antwerp Museum, and its successive owners are fully described by Dr. le Groot; there are apparently many differences in the two pictures.

One of Hobbema's masterpieces also adorned this collection—the picture known under its English title of *Cottagers under the Trees*, signed, and measuring 34 in. by 26 in. This picture and its companion (now in the Louvre) form respectively Nos. 52 and 53 in Smith's *Catalogue*. The two pictures were purchased by William Buchanan (see his *Memoirs of Painting*, vol. ii., p. 303) of M. Rynders, of Brussels, in 1817, for about £900, and by him sold to Mr. George Watson Taylor for 1,100 gns. Both pictures were purchased at Taylor's sale in 1832 for 1,510 gns., and were purchased by C. J. Nieuwenhuys, an accomplished expert and dealer of the mid-nineteenth century, who formed, with many other collections, that of the King of Holland, the dispersal of which was one of the great art sensations of the last century, duly recorded in the first volume of G. Redford's "Art Sales." The two pictures remained together in Nieuwenhuys' possession for some time; but eventually got separated: one of them, the famous *Mill*, which is now one of the glories of the Louvre, passed into the collection of Baron Mecklenburg, where it remained until its purchase in 1861 by the French Government. The second of this pair of

masterpieces was presumably sold by Nieuwenhuys to Leopold I. The illustration gives a good idea of the scheme of the picture, in which every leaf and blade of grass has its proper place, but no reproduction, in colour or otherwise, can do justice to the artist's wonderful manipulation of light and shade. It is a characteristic scene in the Low Countries, and is one of the few masterpieces of Hobbema which have been allowed to wander away, apparently for ever, from more generally regarded as by the artist known as the "Maître de Moulins."

There yet remain to be particularly mentioned two pictures which represent the two extreme points of art. A beautiful example of Fra Angelica, the Virgin and Child surrounded by angels, with a gold background, which was once the property of Princess Charlotte of Wales, the first wife of Leopold I. of Belgium, and inherited by the present king. It is now

[*Photo. Braun, Clement et Cie.*

DIRCK HALS PLAYING WITH A CAT

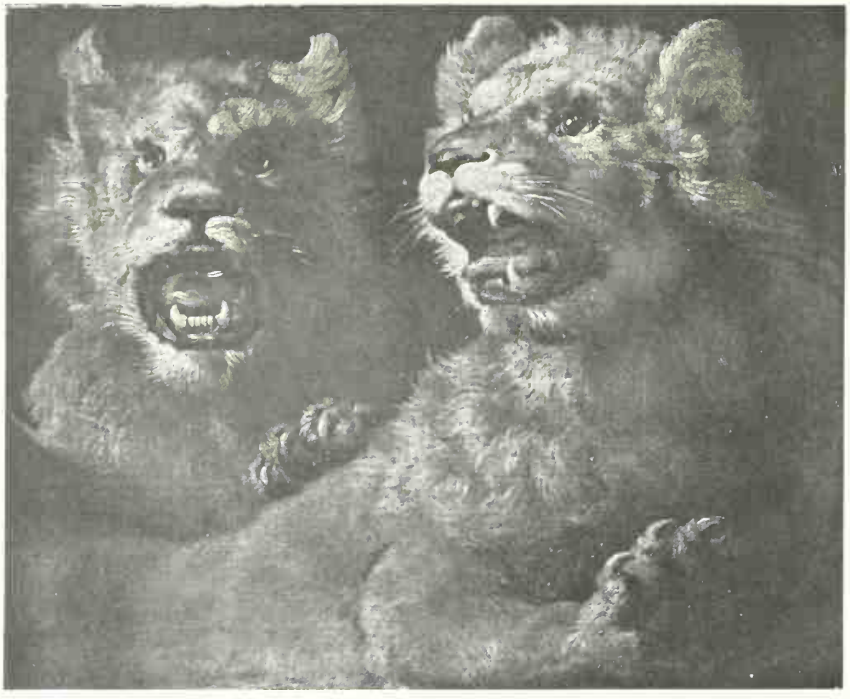
England. The late Emile Michel, in his monograph on Hobbema, describes this magnificent work under the French title, *Chaumières sous des Chênes*, and declares it to be one of the most remarkable works of Hobbema, "the worthy pendant of *The Mill* at the Louvre."

Another truly great picture in this collection is the joint work of Berghem and Wouvermans, *A Battle by a River*, with ancient ruins; the fury of the fight, with the dead and dying soldiers and the panic-stricken horses render this picture one of the most impressive of its kind. No contrast could be greater than between this scene of hatred and bloodshed and that of the refined and beautiful picture of a *Femme en hennin*, at one time attributed to Fouquet, but now Mr. Morgan's. The other picture, which cannot be passed over in silence, is Delacroix's *St. Sebastien*, signed and dated 1858. This was in the Khalil Bey sale of 1868, when it fetched 10,000 frs., and later on in that of the Laurent-Richard dispersal, when it realised 31,500 frs. It excited the interest and enthusiasm of Baudelaire, who wrote: "Tout ce qu'il y a de doleur dans la passione le passione; tout ce qu'il y a de splendour dans l'èglise l'illumine. Il verse tour à tour sur ces toiles inspirées le sang, la lumière et les ténèbres."

It is rumoured that the King's collection of pictures by modern artists, well known to be of a highly important character, will be sold in the autumn.

(*Photo. Braun, Clement et Cie.*

REMBRANDT PORTRAIT OF A YOUNG MAN



(*Photo. Braun, Clement et Cie.*

RUBENS LIONS' HEADS

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MADAME SOPHIE,
DAUGHTER OF LOUIS XV.
From the painting by Nattier at Versailles

Mrs. Beauclerk's Collection of Fans

By Baroness von Keudell

BEAUTY and sumptuousness strike the keynote of Mrs. Beauclerk's collection of fans, which comprises over a hundred specimens of the finest seventeenth and eighteenth century work.

From a combined historical and artistic point of view, the most valuable fan perhaps in the collection is the one painted by Boucher, and which once belonged to Marie Antoinette. The mount is of silk, painted in the dominating tints of pink and blue which Boucher so much affected, and represents a sylvan scene with ladies and gentlemen grouped, and enjoying an *al fresco* party. The indications are not wanting, namely the careful and distinctive way each figure is painted, and the individuality expressed in each face, that these groups were portraits of living persons. At that time it was very much the fashion to record the doings of Royalties and distinguished persons on fans. Thus in Lady Charlotte Schreiber's collection there is a fan which commemorates the Grande Mademoiselle and the Duc de Lauzun breakfasting in a park. Boucher's painting, then, very probably alludes to some special occasion, and this supposition seems all the more probable from the complete absence of that habitual exuberance of style to which we are accustomed in his work. With Boucher's types all of us are familiar with those round-faced, round-limbed nymphs and youths and maidens in the first bloom of their adolescence. Each of the French masters of that fascinating period of frivolity and furbelows had his particular type of figure by which he is easily recognised. Watteau bears off the palm for grace and distinction and for the delicacy of his decorative schemes combined with an airiness of touch which has remained

LOUIS XV. FAN PAINTED ON VELLUM, CARVED IVORY PAINTED AND PIERCED, WITH MOTHER-O'-PEARL INLAYS
FROM THE LATE GRAND DUCHESS OF SAXE WEIMAR'S COLLECTION

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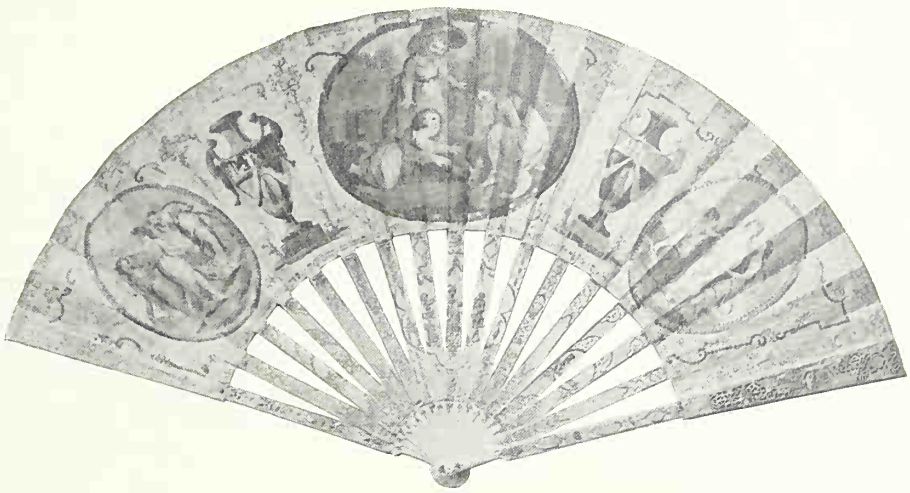
LATE LOUIS XIV. FAN, MOTHER-O'-PEARL STICKS, RICHLY CARVED, WITH GOLD INLAY
FROM SAXE-WEIMAR COLLECTION

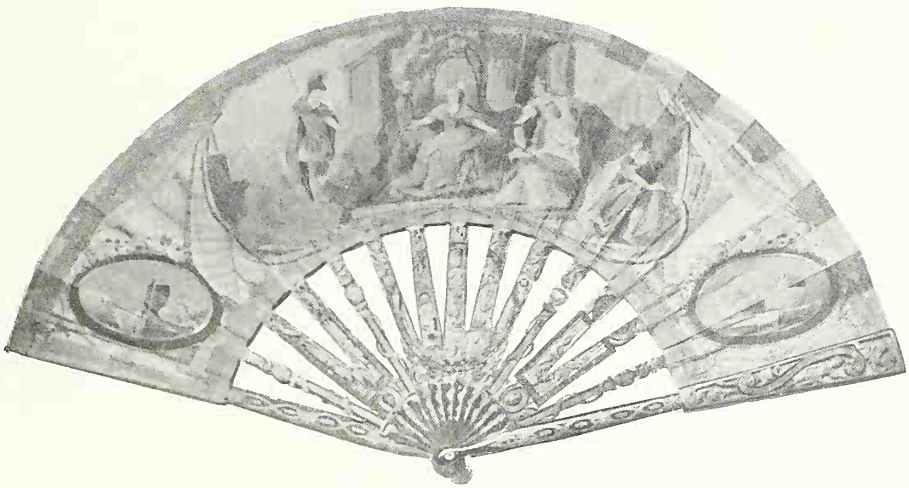
unrivalled. Lancret's figures are distinguishable by a certain stiff elegance, and simple, rather sparse arrangement. His men and women are for the most part very tall and slim, while Watteau's are petite. Of the three painters Boucher is the more frankly sensual, both as regards composition and colour; while lacking true artistic insight, he becomes superficial in the extreme.

Marie Antoinette and Josephine Beauharnais—what memories, brilliant and tragic, do these names evoke! Of these two women born to the throne, to whom love and luxury were as the very breath of life, which was destined to suffer the most? Not she, I think, whose bright life was so soon to be sacrificed for the sins of others, but rather she who was publicly insulted and cast aside by the one who of all others owed her a lasting debt of love and gratitude. Round the three figures of Napoleon, Josephine and Marie Louise, what romances have been woven, what traditions linger! When we consider how irresistible was Napoleon's will, moulding like wax those of others, can we feel any surprise that Josephine remained to the end of her life under his spell. After being cruelly sacrificed to his personal ambition, we find her keeping up an affectionate correspondence with him until the time of her death. And surely her wrongs were avenged when Napoleon from the miserable hovel of Longwood, racked by mental and physical pain, addressed those pathetic letters to Marie Louise, which remained unanswered, craving

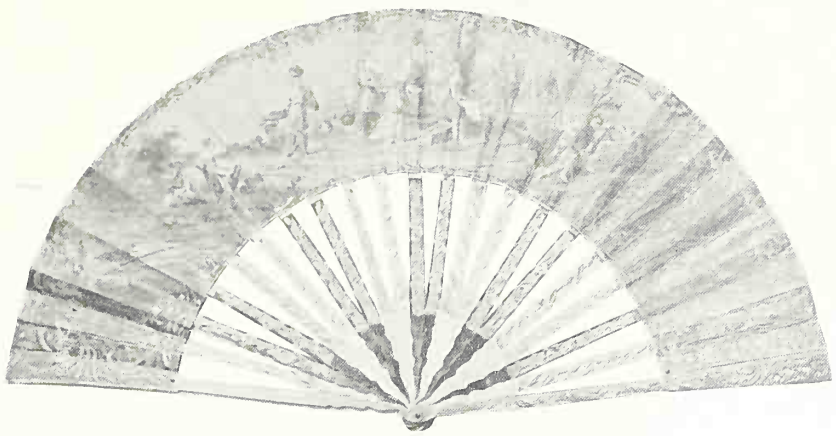
LOUIS XV. FAN, SYLVAN SUBJECTS PAINTED ON VELLUM, CARVED MOTHER-O'-PEARL STICKS, WITH GOLD INLETS
FROM SAXE WEIMAR COLLECTION



ENGLISH EIGHTEENTH CENTURY FAN, PROBABLY PAINTED BY ANGELICA KAUFFMAN
FROM SAXE WEIMAR COLLECTION



LOUIS XVI. FAN, WITH PORTRAITS OF THE KING AND QUEEN, TORTOISESHELL STICKS, WITH APPLIQUÉ GOLD ORNAMENTS AND FIGURES FROM GOLDSCHMIDT COLLECTION



LOUIS XV. FAN, TORTOISESHELL AND IVORY STICKS, CHICKEN SKIN LEAF

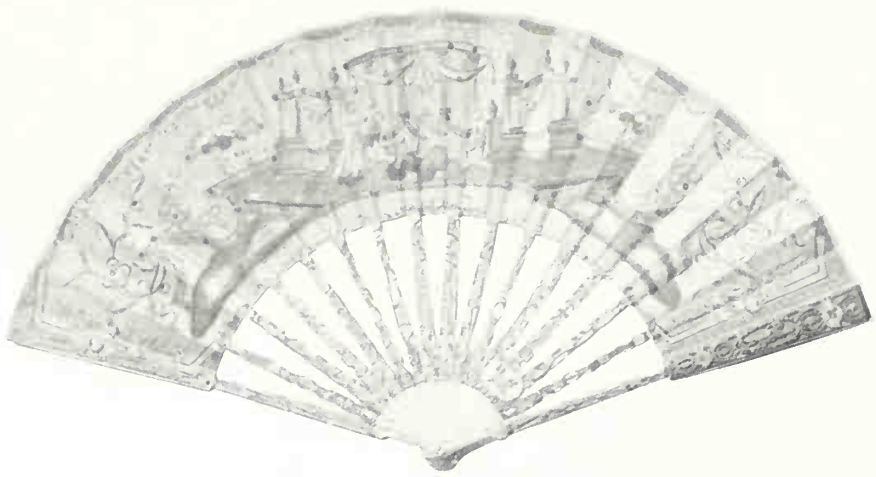
LOUIS XV. FAN, PAINTED AND CARVED IVORY STICKS, VELLUM MOUNT

for a little consideration, a little sympathy, in the name of their son.

The fan to which we have alluded as belonging to the Empress Josephine is of the Louis XVI. period; the sticks are of mother-o'-pearl, richly carved and gilt, and the mount is silk, decorated with painted and embroidered sprays of flowers. The centre medallion contains a group of three figures after the manner of Watteau, showing a man and a woman seated at the foot of a tree, with a third female figure in the background. Two smaller medallions contain subjects of fruit and flowers. The workmanship of this fan is exceedingly fine, and the colour design is bold and striking.

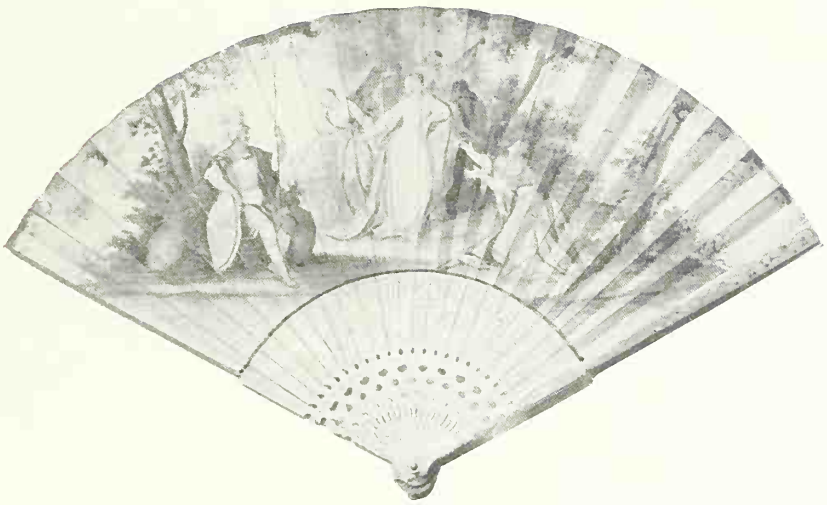
A unique fan mount is the one about whose history nothing more definite can be gleaned than the legend that it is the work of an "old master." Looking at it one can well believe in the truth of this legend, and further localize it as being very probably the work of the Dutch School. The mount is of leather, with a very dark ground, and on either side of the centre-piece are bold masses of flowers—tulips and lilies of the valley arranged in the then prevalent Flemish style. In flower painting the Dutch masters preferred uncompromising realism to individual fancy, and relied for their effect on depth and strength of colour values and lighting. The centrepiece of this fan is very finely painted with a group of Venus and Cupids in a sylvan setting against an ultramarine blue distance. Before passing into its present ownership this fan was in the Goldschmidt collection. From this collection Mrs. Beauclerk purchased ten fans, each of them being perfect examples of English and French workmanship.

Another beautiful fan is of Spanish origin, and hails from Valladolid. The style of decoration is very rare and costly; the sticks are of mother-o'-pearl



LOUIS XVI. FAN, VELLUM MOUNT WITH SEQUINS, CARVED IVORY STICKS, ENCRUSTED WITH GOLD AND SILVER

LOUIS XV. FAN, MOTHER-O'-PEARL STICKS, PAINTED AND INLAID



EARLY LOUIS XV. FAN, MYTHOLOGICAL SUBJECT, CARVED MOTHER-O'-PEARL STICKS

LOUIS XV. FAN, EASTERN STYLE, CARVED IVORY STICKS

HAMMER-HEADED, IVORY-MOUNTED FAN LOUIS XIV. PERIOD

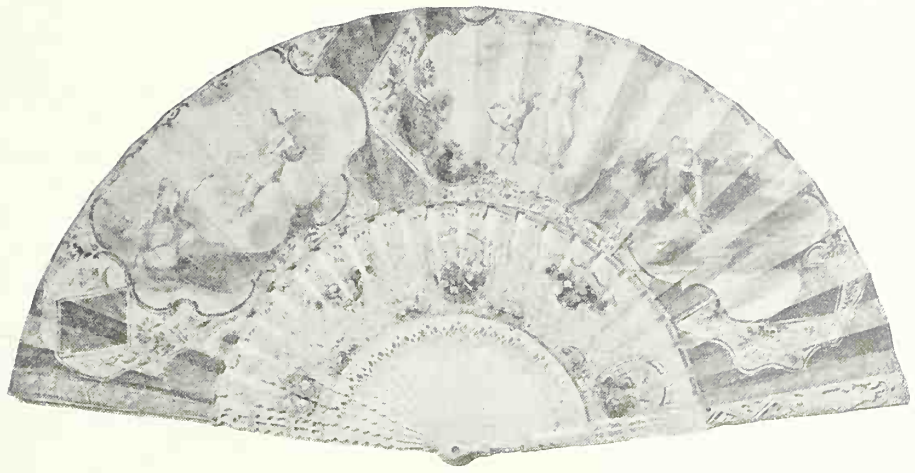
richly carved and ornamented with tiny gold figures. These, instead of being *appliqué*, are solidly carved and set into the fan, the guards being further enriched with brilliants.

Another particularly interesting Spanish fan has the upper portion of the carved ivory sticks stained ultramarine blue, the vellum mount is of the same colour, and bears a caricature in the manner of Goya. It is greatly to be regretted that about this fan also no detailed information is forthcoming.

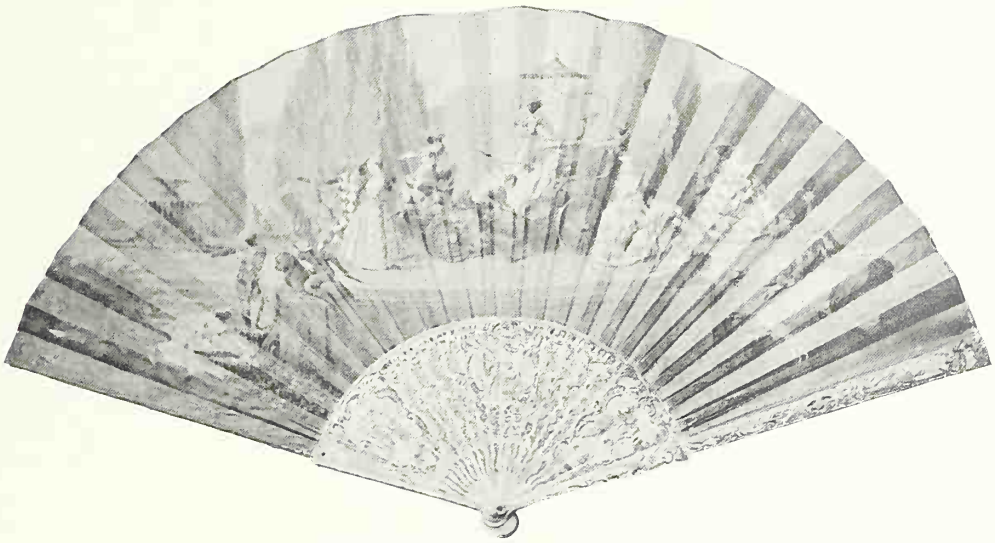
Another beautiful fan from the Goldschmidt collection, with a classical motive painted on vellum, has sticks alternately of ivory and tortoiseshell. Another one of the Louis XVI. period illustrates in mixed allegorical style (Louis appears to Marie Antoinette in the garb of a Roman general) the royal courtship. The sticks of this fan are of tortoiseshell and gold, very richly carved and inlaid. But to enumerate all the beautiful and rare specimens of this unique collection would fill a small volume. As time is short and space limited we must content ourselves with this brief summary, and conclude by mentioning a quartet of quaint unmounted fan leaves, three of English and one of Spanish make. Two of the first-named belong to the period when the valentine flourished, and their serio-comic moralising is illustrated with no unskilful pencil. The same can hardly be said of the third fan, which illustrates scenes from Sterne's delightful *Sentimental Journey*, nor of the Spanish fan, which commemorates an incident of the Peninsular War. They are both faulty in drawing and crude in colour, but as curiosities they possess an individual interest, so we have included them amongst the illustrations to this article.

For the accompanying photographs we are indebted to Mrs. Beauclerk's kindness and courtesy.

JAPANESE GOLD LACQUER MINUET FAN LOUIS XVI.



EIGHTEENTH CENTURY FAN, CARVED IVORY STICKS, WITH PAINTED FLOWERS AND GILT



LOUIS XV. FAN, MOTHER-O'-PEARL STICKS, CARVED AND APPLIQUÉ FIGURES IN GOLD, WITH SILVER ORNAMENTS

CURIOUS SPANISH FAN — UPPER PART OF STICKS COLOURED BLUE — BLUE VELLUM MOUN

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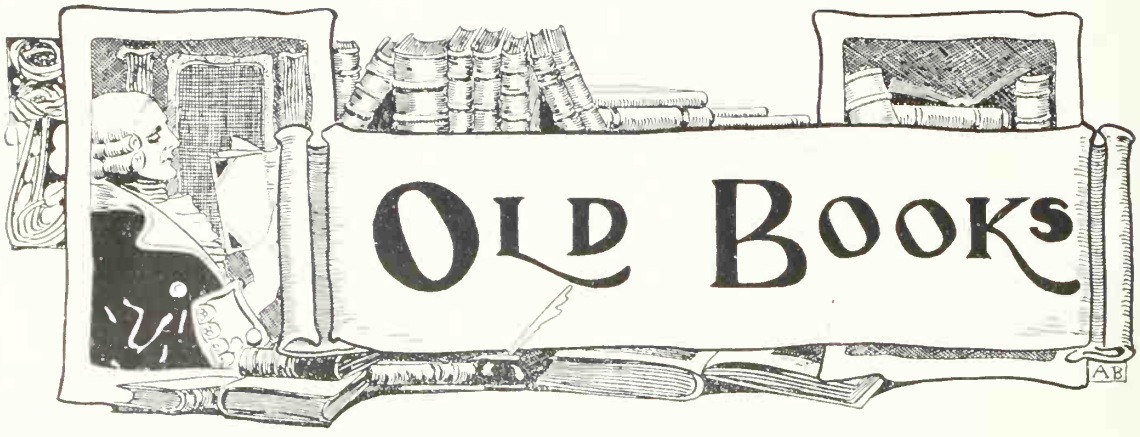

The Book-Hunter at Home — Part II. — By J. Herbert Slater

LAST time I spoke, *inter alia*, of various minute points of difference frequently existing between two apparently identical copies of the same book, and this was done for the purpose of emphasising the contention that these distinctions may on occasion form, as it were, a sort of key to textual alterations or omissions of real importance. It was shown that certain noticeable variations in the early editions of Goldsmith's *Deserted Village*, though of no moment in themselves, are of very considerable interest when all the circumstances surrounding them are taken into consideration, since they point the way to greater things. Many of the works of Oliver Goldsmith submit themselves to these bibliographical sign-posts, as they may aptly be called, with peculiar readiness, whether because they have lately come into greater prominence, or because a larger share of expert interest has been manifested in them, it would perhaps be useless to enquire. It is sufficient for us to know that the early editions of Goldsmith's works have recently attracted a great deal of attention, and that many textual alterations have been discovered by means of some of the variations which, though often regarded as amounting to distinctions without a difference by those but imperfectly acquainted with the subject, are nevertheless of the greatest ulterior importance. It will be as well, therefore, if only in elaboration of one phase of our scheme, to take some of the works of Goldsmith, and see what has been found out respecting them, premising that this is probably but a very small part of what yet remains to be discovered.

FRONTISPIECE OF GOLDSMITH'S "LIFE OF RICHARD NASH" (1762)

As most collectors are aware, the first edition of a book is usually accounted the most desirable, in that it must have been published under the direct personal supervision of the author. This is the case, except, of course, in the case of posthumous works, and when the author is

known to have supervised more editions than one, as in the case of Walton's *Compleat Angler*, to which reference was made in the last article, then all these editions come within the scope of the collector's regard, though not necessarily in an equal degree. The first edition is almost always accounted the most desirable, because it is extremely likely to be the scarcest. To this rule, however, there are exceptions, and one of them exists in the case of Goldsmith's *Life of Richard Nash*, first printed in 1762 for J. Newbery in St. Paul's Churchyard and W. Frederick at Bath. A second edition of this book was issued a few weeks later in the same year, and it is much preferred to the first, for the reason that it contains more, though both editions should, of course, be procured. Some of the best anecdotes of, and things relating to, Beau Nash appeared for the first time in this second edition, which thus becomes supplementary to the first. The book itself is clever, and contains some specimens of the stories told by the "King of Bath," and of his manner of telling them, given in the best manner of Goldsmith, whose name, by the way, does not appear on the title-page of either the first or the second edition. Each of these editions contains a portrait of Nash, reproduced here so that it may be seen what manner of man he was.

Goldsmith's first known published work was *The Memoirs of a Protestant, condemned to the Galleys of France, For his Religion, Written by Himself*, 2 vols., small 8vo, R. Griffiths, 1758. This was said to be translated from the original by James Willington, the *nom de plume* adopted by Goldsmith for the occasion. Next we have *The Bee, being Essays on the Most Interesting Subjects*, 1759, 8vo; *An Enquiry into the Present State of Polite Learning in Europe*, also published in 1759, 8vo, the twelfth chapter of which ("Of the Stage") gave great offence to Garrick; *The Art of Poetry on a New Plan*, 2 vols., 1762, 8vo; and *The Citizen of the World*, also published in 2 vols., 1762. A second edition of the above-named *Enquiry into the Present State of Polite Learning* appeared in 1774, the year of the author's death, but it is hardly worthy of much notice, as not only was it very much altered from the original by a reforming editor, but an entire chapter is omitted. Subject to this none of the books so far mentioned seem to contain any differentiating elements necessary to be mentioned here, and the same may be said of *The Mystery Revealed respecting the Supposed Cock Lane Ghost*, 1762, 8vo. In 1765, however, the *Essays, by Mr. Goldsmith*, was published by W. Griffin, and there are certainly two issues of this. Both are in small 8vo, but the earlier of the two has the title printed from type; the print throughout the volume is small; the preface occupies two pages and the essays 187 pages. The second issue, usually though erroneously quoted as the first edition proper, has the title-page engraved, and upon it there is a vignette by Taylor. The preface occupies seven pages and the essays 236 pages, followed by a list of books published by Griffin on two pages. To say that the type is much larger would be no guide to anyone who had not the opportunity for personal inspection and comparison, but what has been stated in other respects will be amply sufficient to mark the distinction existing between these two issues. In the same year (1765) *The Traveller* appeared, as is, or rather was, commonly supposed until quite recently, but it may be said that there are at least two earlier issues of this also, collating as follows: (*a*) Title, dated 1764, one leaf, Dedication one leaf, Text 1-22 pages. (*b*) Title, dated 1764, one leaf, Dedication two leaves, Text 1-22 pages. Next comes the first edition, generally so-called, containing Half-title (with "price one shilling and sixpence"), one leaf, Title, dated 1765, one leaf, Dedication two leaves, Text 1-22 pages as before, and Advertisement one leaf. These distinctions certainly appear to be sufficiently explicit, though they are only so to a limited extent, for there seems to be very little doubt that the poem was in existence—I do not say that it was published—in 1763, or even earlier, under the title of *A Prospect of Society*. A pamphlet of 16 pages so entitled was discovered by Mr. Bertram Dobell, and sold at Sotheby's in March, 1902, for £63. It seems to have consisted of numbered proof sheets containing, in sections of some thirty-six lines each, the greater part of *The Traveller*, set up in reverse order, with the result that lines 1-42 are lines 353-400 of the published edition, and so on throughout. This pamphlet has been reprinted, and the original may possibly be regarded as an early issue of the poem to which reference is made. At any rate it is quite likely that we have not as yet completely solved the riddle into which the whole matter really resolves itself. The accompanying illustration shows the first page of this unique issue, if so it can be called, which up to a short time ago was unknown to all Goldsmith's biographers and editors.

Enough has been said to show that many of Goldsmith's works readily adapt themselves to investigation, and amply repay the trouble involved, though the list might be very considerably extended. The study of first editions, and of the different issues of those editions, though only introductory to more serious work, which is the inevitable outcome of it, is nevertheless essential if we are to obtain a thorough grasp of the purely literary part of the subject. Thus,

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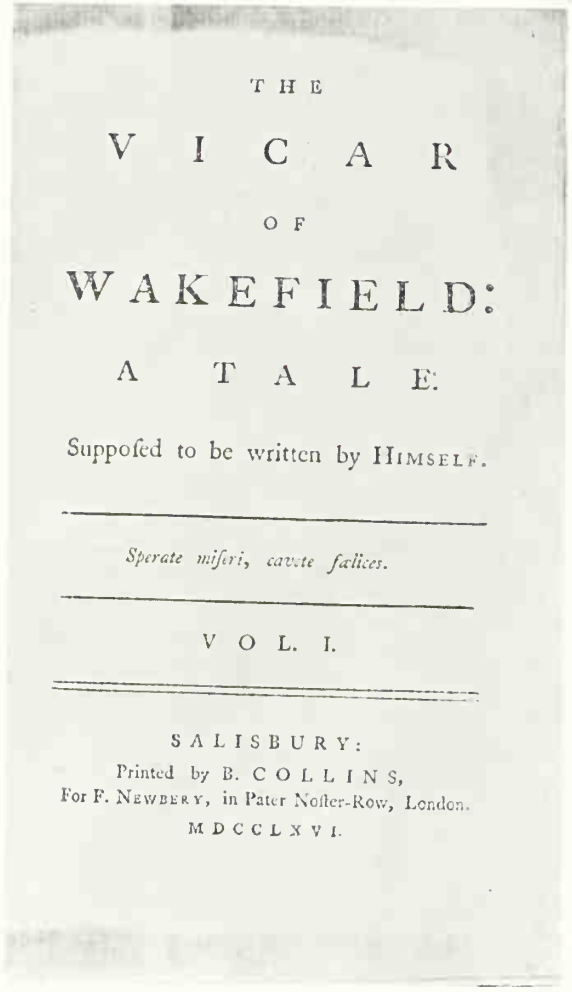
it was at one time supposed that the original edition of the celebrated *Vicar of Wakefield* made its appearance at London—certainly the place in which we should expect to find it—in 2 vols., 1766, though there is now no doubt at all that the Salisbury issue of the same date, also in 2 vols., preceded it by several weeks. The fact is that a pirated imitation of the Salisbury edition, also in 2 vols., has the imprint "London, printed in the year 1766"; and Lowndes, as well as other bibliographers, appear to have mistaken it for the original. The circumstances which led to the early editions being placed in proper order are intimately associated with one period of the author's life, namely, that when he was engaged with Newbery the publisher, and lodged with a Mrs. Fleming at Islington, who, being unable to get her money, offered him the choice of three equally embarrassing proposals—to pay her bill, to marry her, or to go to the Fleet. The manuscript of *The Vicar of Wakefield* was, as all the world knows, taken by Dr. Johnson to Newbery, who is related to have paid down £60 for it there and then; and in this lucky way the author escaped the clutches of his landlady. Newbery's printer, Collins, carried on business in Salisbury, and as he owned a third share of the copyright, as afterwards narrated, it came about that the first issue of this story, which Carlyle called "the best of modern idyls," saw the light there and not in London. As the Salisbury edition is preferable to any other, and far more difficult to acquire, I give a reproduction of the title-page of the first volume, so that should the book-hunter happen to meet with the original as he takes his walks abroad, he will recognise it instantly. The book-hunter, whether abroad or at home, will furthermore take care to examine any copy of the first edition of *The Good-Natured Man* which may be offered to him, noting the date 1768 as a matter of course, and taking especial care to see that the epilogue is not wanting. There is a prologue to this play, and it was written by Dr. Johnson; but there should also be a leaf of epilogue at the end with the catchword "Epic" on the preceding page, though it is rarely to be found, as it was delayed in the printing, and appears in only a few copies of the first edition. He will also take care to examine even more carefully any copy he may be offered of *She Stoops to Conquer*, printed for F. Newbery in St. Paul's Churchyard in 1773. This play seems to have been produced in a hurry—in small batches at a time—and, as not infrequently happens in such cases, the earliest issues are full of mistakes. Which is the earliest issue of this play I do not pretend to know, but a very early one is paged erroneously thus: 88-9 (for 72-3), 92-3 (for 76-7), 96-7 (for 80-81); while in another issue page 65 is printed 56, and pages 73-80 are altogether missed. All the early issues alike seem to have been published in blue wrappers, and no copy having a half-title has, so far as I am aware, been discovered as yet. It is, perhaps, needless to say that errors of the flagrant kind alluded to, and indeed any errors, provided they are found to have been speedily corrected, are of the very greatest importance in determining the order in which two or more issues of the same book made their appearance, for when mistakes are corrected, the inference is that the issue in which they occur is the earlier or earliest in the sequence. While in


THE

VICAR

OF

WAKEFIELD:

A TALE:

Suppoſed to be written by HIMSELF.

Sperate miſeri, cavete fœlices.

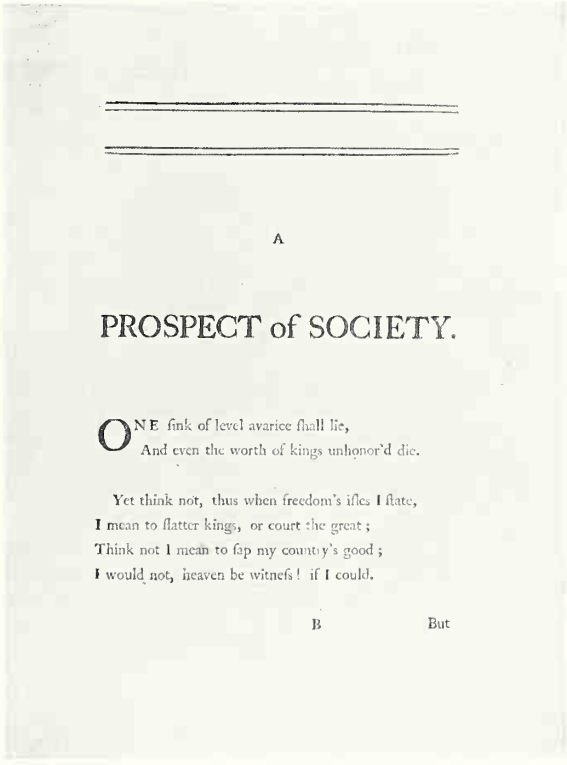
VOL. I.

SALISBURY:
Printed by B. COLLINS,
For F. NEWBERY, in Pater Noſter-Row, London.
MDCCLXVI.

TITLE-PAGE OF "THE VICAR OF WAKEFIELD" (1766)

touch with this particular phase of the subject of first editions and early issues of Goldsmith's works, it may be pointed out that all of them, even the posthumously published *Haunch of Venison*, which did not see the light till 1776, are extremely scarce when in their original covers, of whatever kind these may have been, and uncut, that is to say, not cropped or smoothed by the binder. Rebound and cut down copies of most of them can often be got; but they "are not of the same breed," as an old collector, who had bought his experience long before in a somewhat expensive school, used to say on occasion.

The remarks I have been impelled to make may possibly conjure up a vision of some ardent book-man wholly given up to questions of minutiæ and spending, or it may be wasting, his time in futile comparisons and a soulless trifling with details. That there are persons who so amuse themselves cannot be doubted; but, as a rule, their contributions to the stock of information about books, which is gradually being accumulated, are by no means numerous. To enter of set purpose on such an interminable quest might be likened to the proverbial search for the needle in a cart-load of hay—the result, if any, being altogether disproportionate to the labour involved. Discoveries are continually being made, but they are almost always the result of a search which extends far beyond the boundaries of the books themselves. One illustration of the truth of this will suffice. It arises from the circumstances surrounding the publication of *The Vicar of Wakefield*, which, as stated, was published first of all at Salisbury and not at London, as was at one time supposed to have been the case. The books of Collins, the Salisbury printer, were found to be in existence, and on being examined it transpired that so far back as October 28th, 1762, he had bought from "Dr. Goldsmith, the author," a third share in *The Vicar of Wakefield* for £21. Mr. Austin Dobson explains the circumstances surrounding this transaction in his preface to the facsimile of the first edition, which he published in 1885; and from what we read there it would seem that this "best of modern idyls" fell flat at Salisbury, where Collins first attempted to get his £21 back, and so very flat in London that presently he was glad to sacrifice for £5 5s. the third share he had acquired, and to wash his hands of the novel for good and all



A

PROSPECT of SOCIETY.

ONE ſink of level avarice ſhall lie,
And even the worth of kings unhonor'd die.

Yet think not, thus when freedom's iſles I ſtate,
I mean to flatter kings, or court the great;
Think not I mean to ſap my country's good;
I would not, heaven be witneſs! if I could.

B But

FIRST PAGE OF "A PROSPECT OF SOCIETY" (1764)

There was not so much romance attendant upon the early progress of *The Vicar of Wakefield* as is commonly supposed. Its actual publication was prosaic in the extreme, and everyone connected with its production must have been dissatisfied, if not disappointed; in fact, the only person who seems to have made anything at all out of the transaction was the author, whose position, according to the traditions of the time and later—how much later it is perhaps not necessary to enquire—should have been altogether past hope.

Investigations into the early history of books and the circumstances attending their publication will be seen, from what has been said, to be something more than a cut-and-dry catalogue of trifling differences made for the sake of charming away a few hours, which would otherwise hang heavily on our hands. They go to the root of the matter, and not infrequently disclose, as in a glass, the solution of all kinds of debatable points, at the same time raising others not hitherto suspected.

Classics are alone worth thus approaching; and there is no classic which is incapable of yielding at least something to the common stock of knowledge when it is approached in a true spirit of enquiry. Whether old or modern, such books often contain within themselves, hidden away it may be, but still there, much that is really interesting from a literary, historical, or biographical standpoint, leaving out of the summary altogether those bibliographical details which, though mainly of a general interest, are also

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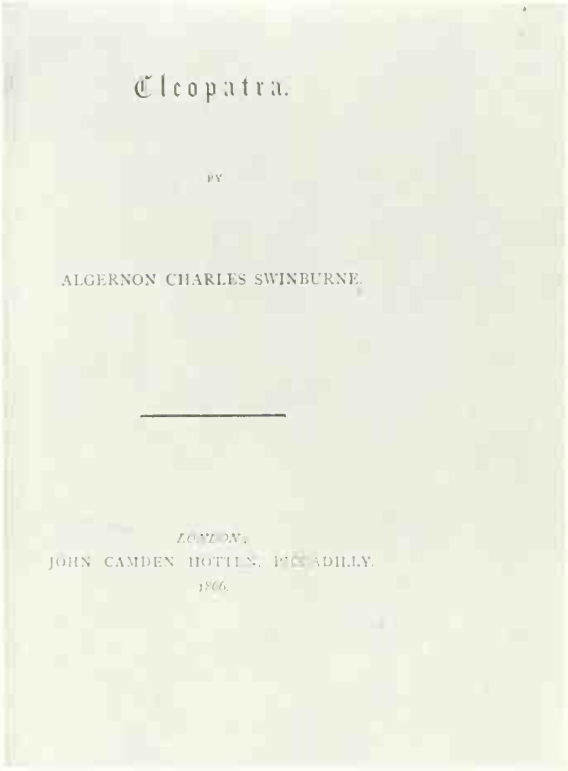
extremely important in themselves for the reason I have stated. I suppose that no modern author whose works rank among the classics can compare with Tennyson for the multitude of the alterations which appeared in different editions of his many books. Lord Tennyson's practice of re-writing his poems, and often of suppressing entire passages, very seriously affected, even in his life-time, the well-known rule that of two or more editions of any given work the first is to be preferred. In his case the rule was broken in upon by so many exceptions that a subsidiary one had to be formulated to meet the very special circumstances; and in judging the importance, from a collector's point of view, of any work written by the late Poet Laureate, we have to ask ourselves not so much whether it belongs to a first or later edition, as whether it contains anything which was afterwards altered or suppressed, or any variation from an edition previously published. *The Princess* of 1847, for example, differs greatly from the third edition of the same poem published in 1850; while even *In Memoriam*, that tribute which stands like some great mausoleum over the ashes of the dead, seemingly indestructible and unchangeable, is not altogether so stable as it at one time seemed, for the fourth edition of 1851 contains a new stanza (LVIII.), and searchers after unconsidered trifles have, moreover, lately pointed out that there are really two issues at least of the first edition of 1850, the earliest having two palpable misprints—one on page 2, "And gazing on the (misprint for thee) sullen tree," and the other on page 198, "To make old baseness (misprint for bareness) picturesque." Considerations of this kind are, of course, quite distinct from another important phase of book-collecting in which attention is confined for the time being to exceptionally scarce works, usually pamphlets which the author had printed in very small numbers for his own private purposes. In the case of Tennyson these are frequently "Trial Books"—proofs they may be called from one point of view, in which he could more conveniently make the alterations or additions he considered essential in order to bring the work to the highest state of perfection of which he was capable. Swinburne was another author who printed a few copies of some of his poems, though these would not appear to have been "Trial Books," but finished productions struck off, no doubt, for personal friends. Some of these, as for example *The Question*, of which twenty-five copies were printed in 1887, and *Cleopatra*, which saw the light in 1866, are so very rarely met with that they may be said to hardly exist except in the knowledge of the very few collectors who have had exceptional opportunities for acquiring them. Though some of these scarce pieces by Swinburne were sold by auction at Sotheby's not long ago, the important subject of limited issues may more conveniently be accorded a separate article, in which its many ramifications can be considered at length.


Cleopatra.

BY

ALGERNON CHARLES SWINBURNE.

LONDON:
JOHN CAMDEN HOTTEN, PICCADILLY.
1866.

TITLE-PAGE OF SWINBURNE'S "CLEOPATRA" (1866)

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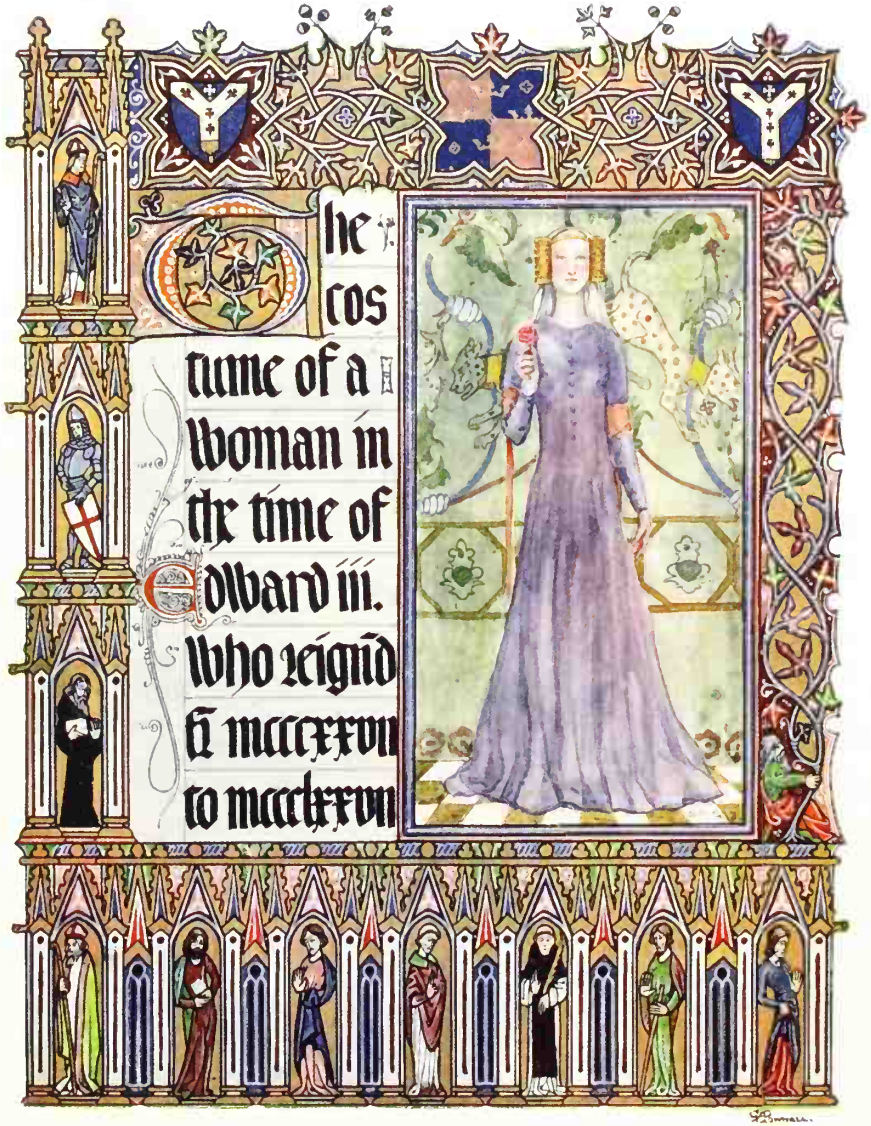


English Costume Part XI. By Dion Clayton Calthrop

Edward the Third Reigned Fifty Years: 1327-1377. Born 1312.
Married, 1328, Philippa of Hainhault

THE MEN.

KINGS were kings in those days. They managed England as a nobleman managed his estates.

Edward the First, during the year 1299, changed his abode on an average of three times a fortnight, visiting in one year seventy-five towns and castles.

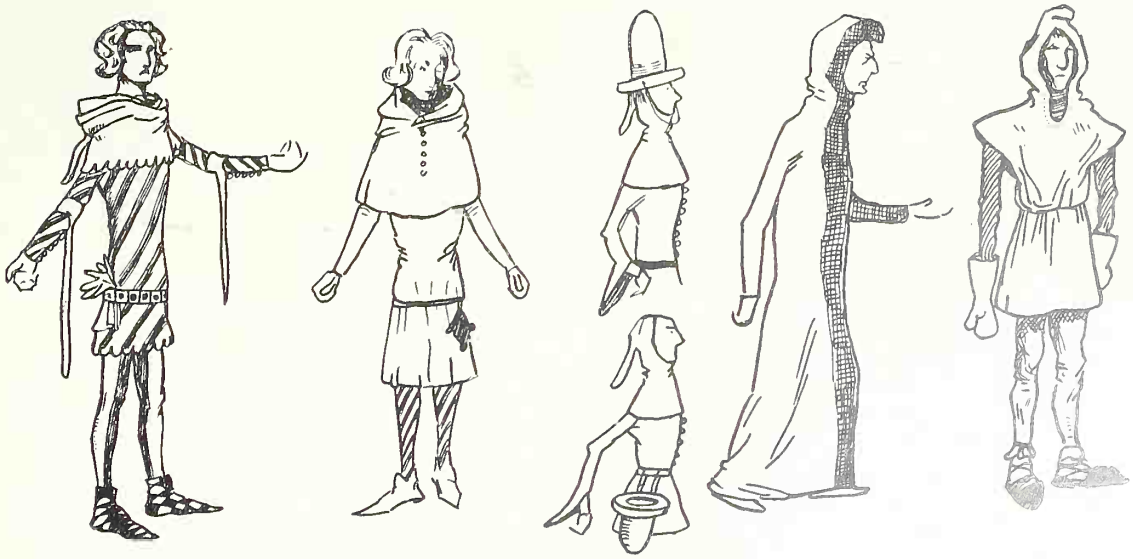
Edward the Second increased his travelling retinue until, in the fourth year of the reign of Edward the Third, the crowd who accompanied the King had grown to such proportions that he was forced to introduce a law forbidding knights and soldiers to bring their wives and families with them.

Edward the Third, with his gay company, would not be stopped as he rode out of one of the gates of London to pay toll of a penny a cart and a farthing a horse, nor would any of his train.

This toll, which included threepence a week on gravel and sand carts going in or out of the city, was raised to help pay for street repairs—the streets and roads of that time being in a continual state of slush, mud, and pits of water.

Let us imagine Edward the Third and his retinue passing over Wakefield Bridge before he reduced his enormous company.

The two priests, William Kaye and William Bull, stand waiting for the King outside the new St. Mary's Chapel. First come the guard of four-and-twenty archers in the King's livery; then a marshal and his servants—the other King's marshal has ridden by some twenty-four hours ago; then comes the chancellor and his clerks, and with them a good horse carrying the Rolls (this was stopped in the fourth year of Edward's reign); then we see the



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chamberlain, who will see that the King's rooms are decent and in order, furnished with benches and carpets; next comes the wardrobe master who keeps the King's accounts, and riding beside the King the first personal officer of the kingdom, the seneschal: after that a gay company of knights and their ladies, merchants, monks dressed as ordinary laymen for travelling, soldiers of fortune, women, beggars, minstrels, a motley gang of brightly clothed people, splashed with mud and dust of the cavalcade.

Remembering the conditions of the day, the rough travelling, the estates far apart, the dirty inns, one must not imagine this company spick and span.

The ladies are riding astride, the gentlemen are in civil garments, or half armour.

Let us suppose that it is summer, and but an hour or so after a heavy shower; the heat is oppressive, the men have slung their hats at their belts, and have pushed their hoods from their heads: their heavy cloaks, which they donned hastily against the rain, are off now and hanging across their saddles.

These cloaks vary considerably in shape: here we may see a circular cloak, split down the right side from the neck—it buttons on the shoulder; here is another circular cloak, jagged at the edge—this buttons at the neck. One man is riding in a cloak, parti-coloured, which is more like a gown, as it has a hood attached to it, and reaches down to his feet.

Nearly every man is alike in one respect, clean shaven, with long hair to his neck, curled at the ears and on the forehead.

Most men wear the cotehardie, the well-fitting garment buttoned down the front and ending over the hips. There is every variety of cotehardie—the long coming nearly to the knees, the short, half-way up the thigh. Some are buttoned all the way down the front, and others only with two or three buttons at the neck.

Round the hips of every man is a leather belt, from which hangs a pouch or purse. Some of these purses are beautiful in arabesque stitching; some have silver and enamel clasps, some are plain black cloth, or natural coloured leather; nearly all, however, are black.

The hoods over the men's heads vary in a number of ways. Some are very full in the cape and are jagged at the end; some are close about the neck and are plain: some have long liripipes falling from the peak of the hood: and others have a liripipe of medium length.

There are two or three kinds of hat worn, and felt and fur caps of the usual shape, round, with a rolled up brim and a little peak on the top. Some of the hats are tall crowned, round hats, with a close, thick brim. These have strings through the brim so that the hat may be strung on to the belt when it is not in use. Other hats are of the long peaked shape, and now and again one may see a feather stuck into them. A third variety shows the brim of a high crowned hat castellated.

Among the knights you will notice the general tendency to parti-coloured clothes, not only divided completely into halves of two colours, but striped diagonally, vertically, and horizontally, so giving a very diverse appearance to the mass of colour.

Here and there a man is riding in his silk surcoat, which is embroidered with his coat of arms, or powdered with his badge; here are cloth, velvet, silk, and woollen stuff all of fine dyes; and here is some fine silk cotehardie with patterns upon it gilt in gold leaf, and there is a magnificent piece of stuff rich in design from the looms of Palermo.

Among the merchants we shall see more sober colours and quieter cut of clothes. The archers in front are in leather tunics. And these quiet colours in front, and the respectable merchants behind, enclose the brilliant blaze of colour round the King.

Behind all come the peasants, minstrels, mummers, and wandering troupes of acrobats. Here is a bear ward in worn leather cloak and hood, his legs strapped at the ankle, his shoes tied on with thongs; here is a woman in a hood open at the neck and short at the back—she wears a smocked apron; here is a beggar with a hood of black stuff over his head, a hood with two peaks one on either side of his head: and, again, here is a minstrel with a patched

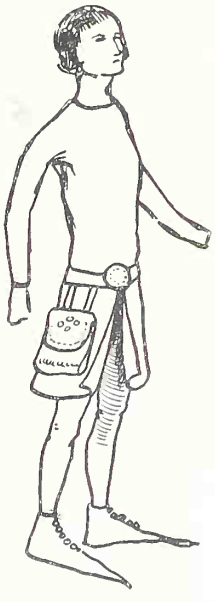
round cloak, and a mummer with a two-peaked hood, the peaks stuffed out stiff, with bells jangling on the points of them.

Again, among this last group we must notice the old-fashioned loose tunic, the coif over the head, tied under the chin, wooden-soled shoes and pouch gloves.

There are some Norfolk merchants and some merchants from Flanders among the crowd, and they talk as best they can in a sort of French-Latin-English jargon among themselves. They speak of England as the great wool-producing country, the tax on which produced thirty thousand pounds in one year. They talk of the tax, its uses and abuses; how Norfolk was proved the richest county in wool by the tax of 1341.

The people of England little thought to hear artillery used in a field of battle so soon as 1346, when on the 26th of August it was used for the first time; nor did they realise the horrors that were to come in 1349, when the Great Plague was to sweep over England and kill half the population.

There is one man in this crowd who has been marked by everybody; he is a courtier dressed in the height of fashion. His cotehardie fits him well; the sleeves are tight from elbow to wrist, as are the sleeves of most of his fellows. Some, however, still wear the hanging sleeve, and show an under sleeve; and his sleeve is buttoned from wrist to elbow. He wears the newest fashion upon his arm—the tippet, a piece of silk which is made like a detachable cuff, with a long streamer hanging from it. His cotehardie is of medium length, jagged at the bottom, and it is of the finest Sicilian silk, figured with a fine pattern. Round his hips he wears a jewelled belt.



His hood is parti-coloured and jagged at the edge and round his face, and his liripipe is very long. His tights are parti-coloured, and his shoes, buttoned up the front, are long toed, and are made of red and white chequered leather.

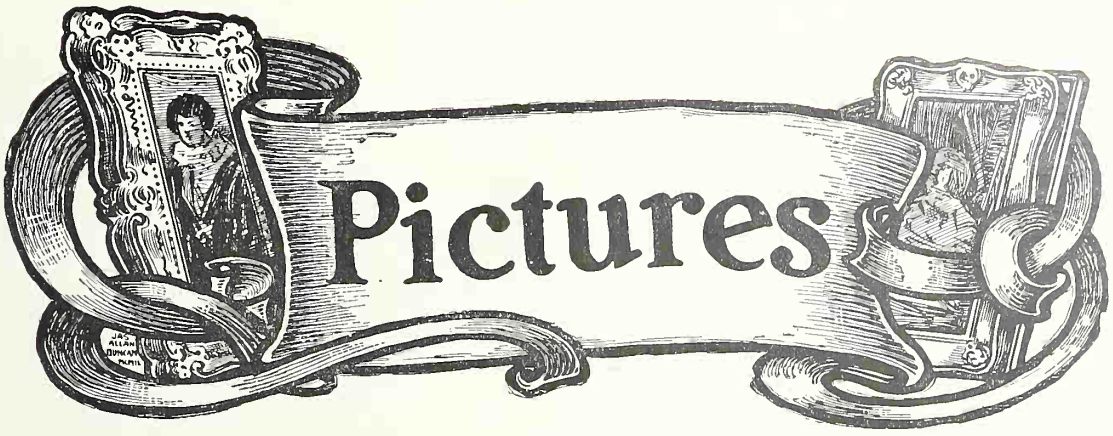
By him rides a knight, also in the height of fashion, but less noticeable. He has his cotehardie split up in front and turned back; he has not any buttons on his sleeves, and his belt about his waist holds a large square pouch; his shoes are a little above his ankle, and are buckled over the instep. His hair is shorter than is usual, and it is not curled.

As we observe these knights, a party of armed knights come riding down the road towards the cavalcade. They have come to greet the King.

These men have ridden through the rain, and now, as they come closer, one can see that their armour is already red with rust.

So the picture should remain on your minds as I have imagined it for you: the knights in armour and surcoats covered with their heraldic device; the archers, the gay crowd of knights in parti-coloured clothes; the King in his cotehardie of plain black velvet and his black beaver hat, just as he looked after Calais in later years; the merchants, the servants in parti-coloured liveries of their masters' colours; the tattered crowd behind; and, with the aid of the drawings, you should be able to visualise the picture. Meanwhile, Edward will arrive at his destination, and to soothe him before sleep he will read out of the book of romances illuminated by Isabella, the nun of Aumbresbury, for which he had paid £66 13s. 4d., which sum was heavy for those days, when £6 would buy twenty-four swans—£66 13s. 4d. = about £800 of our money to-day.

THE JANSSEN PORTRAIT OF SHAKESPEARE, SHOWING ITS ACTUAL CONDITION REPRODUCED BY SPECIAL PERMISSION OF THE LADY GUENDOLEN RAMSDEN, FROM A STRICTLY COPYRIGHTED PHOTOGRAPH



The Janssen, or Somerset, Portrait of Shakespeare

By M. H. Spielmann, F.S.A.

It will come as a surprise to every Shakespeare lover who fancies himself well acquainted with the chief portraits of the poet, to learn that the famous "Janssen" picture is here set before him for the first time. This, the most beautiful of the portraits, is the least known—practically unknown to the general public and to the student: in fact, to all, except to the comparatively small circle who have been permitted to see the original. I may go further and say that it is unknown whether as a picture or in the form of an engraving, for it has never been publicly exhibited, and no single engraving that has been made of it—scarcely even Earlom's beautiful little mezzotint—gives a true impression of this really exquisite and elegant head. It is, therefore, with the greater satisfaction that I set it forth here through the kindness and courtesy of the Lady Guendolen Ramsden, from a photograph which is to be regarded as strictly copyright, and which must not be reproduced, I must add, under pain of legal process.

Of its priority as a work of art there can be no doubt, for it takes precedence, in point of view of quality, over the Ely Palace portrait and the Chandos portrait. Whether it really represents Shakespeare, and whether it is by Janssen, are other questions to which it will be sought to give answers in the course of the present article.

This portrait, it must be remembered, has passed through various hands since it first came to light after the year 1761, and has been known, or alluded to, from time to time by the names of its successive owners—actual or reputed. For the sake of better identification, therefore, I mention its changing titles in order: the Janssen (usually and not quite correctly spelled "Jansen"), the "Prince Rupert," the "Jennens," the "Hamilton," the "Somerset," and the "Bulstrode"; and now, by rights, it should be called the "Ramsden." But the name of "Janssen" will probably stick to it, and by that it will here be called. The chief copies of it have been known as

The first and best engraving after the portrait by Janssen. Engraved in mezzotint by Richard Earlom as Frontispiece to "King Lear," edited by Charles Jennens, and printed by W. & J. Richardson, 1770. Besides age and date, the "Ut Magus" scroll appears above the head.

the "Croker," the "Staunton," and the "Buckston" or "Duke of Kingston."

Boaden, the Shakespearian commentator,* and Wivell,† artist and specialist in Shakespeare portraits, alone among the numerous writers on the subject of the portraits of Shakespeare, had the advantage of examining the Janssen picture, at the time it was in the possession of the Duke of Somerset. It was necessary for my present study that I should examine it too, for, as has been implied, it has been shown in none of the exhibitions of Shakespeare portraits during the last half-century. At the great Exhibition of National Portraits in 1866 it did not figure among the five portraits of Shakespeare that were lent. At the Tercentenary Exhibition of thirty-three portraits in 1864, it was not seen, nor in the British Portrait Gallery at the Art Treasures Exhibition at Manchester in 1857, where only the Chandos portrait appeared. Neither was it among the seven painted portraits at the Albert Hall "Shaksperean Show" of 1884, nor in the Tudor Exhibition at the New Gallery in 1890, when eleven portraits were on view. Nor has it ever been lent to the Shakespeare memorial at Stratford-on-Avon, where most "Shakespeare" likenesses having any pretension to interest have at one time or another been exhibited. I therefore gladly seized on the opportunity offered me by the Lady Guendolen Ramsden of studying it at my leisure in the staircase hall at Bulstrode, Gerrard's Cross.

The picture had been removed from its rather dark position under the overhanging gallery, and placed upon an easel for easy inspection. It measures $22\frac{1}{4}$ in. by $17\frac{1}{4}$ in. It is on panel, very roughly hewn at the back and held together there by three strengthening uprights—not a recent addition—and strips of canvas glued against the two cracks. On these two cracks Wivell had commented; the rather superficial Boaden had noticed only one. A red seal on the back—the well-known coat of arms and motto "Thorough"—testified to the former ownership of the Duke of Hamilton, and at the top and bottom, where the panel is inserted in its frame, is attached coarse muslin stuffed with cotton-wool. The frame, though an old one, is not the original.

The painting of the head looks quite pure and free from any meddling at any time, except over the right eyebrow (the right as the spectator looks at it) where a damage about two inches long has been repaired. The collar and dress have a few touches solely in the nature of repairs, especially on the right breast, while there is a chip in the varnish on the right shoulder. There is a serious vertical crack from the top of the head just escaping the inner corner of the right eye, but crossing the eye itself, as far as the beard, and a second crack extends from within a short distance of the top of the picture to the bottom, past the right ear. With these exceptions the picture is in perfect condition; fresh, bright, clear, luminous in colour, even in the greatest darks; pearly and transparent in the flesh. The face is beautifully drawn, and very carefully and smoothly painted, no touches being visible except in the beard, to a less extent in the moustache, and still less in the eyebrows. It shows an ivory quality of flesh, high in complexion with red cheeks, the tender crimson-lake of which extends from the cheek-bones until, with greater strength and richness, it melts softly into the beard. The ruby lips are drawn with great care; the small almond-shaped eyes are dark—a cool and rather impenetrable muddy brown—and, as it were, gently piercing as they look placidly over the spectator's right shoulder. The eyebrows, of no definite colour, are rather shadows than hairy texture, like cast-shadows under the supra-orbital ridges. The nose is extremely delicate, very slightly aquiline and severe; the nostril sensitive, with the dark hole lower down in it than is shown in Earlom's mezzotint and its various copies. The hair, presumably dark brown, that springs from the high bald forehead and the temples, has softened into the heavy and mysterious background, and is practically invisible. It seems to have been retouched at about the time of the repairs already mentioned. The moustache is fair, with some indication of separate hairs; in the beard, also fair with touches of auburn, the lighter and darker hairs are clearly shown—somewhat too clearly indeed for the rest of the picture—and in both moustache and beard are straighter than is shown in the engravings of Earlom and the rest.

The wired collar of *point coupé* is white on a pinky-cream ground, and reminds us of the witty description of the prevailing fashion by Pierre de l'Estoille, the journalist of Henri III. of France—it makes the wearer look as if his head were the head of St. John the Baptist served up on an embroidered charger. This lace collar, stiffened with wire, and with what Philip Stubbes, the anathematising, indignant, and scandalised author of *Anatomie of Abuses* (1583), called "the devil's liquor; I mean *starche*," closely resembles that in the co-temporary portrait (*c.* 1610) of Henry Frederick Prince of Wales, which Sir George Dashwood contributed to the Oxford Loan Collection in 1904. The same is found in Vandyck's portrait of the Marchesa Durazzo that was in the Kann

* *An Inquiry into the Authenticity of various Pictures and Prints of Shakespeare*, etc., by James Boaden, 1824.

† *An Inquiry into the History, Authenticity, and Characteristics of the Shakespeare Portraits*, etc., by Abraham Wivell, 1827.

Engraved in mezzotint by Charles Turner, "from the original picture by Cornelis Jansen" (1824). The "Ut Magus" is removed from the background and included in the upper margin. The eyes, as in nearly all the engravings, look at the spectator instead of over his right shoulder. Used also as Frontispiece to Bohn's Edition of Shakespeare, 1854.

Collection, and in scores of other portraits of nobles and gentle folk, male and female, down to that time; and it has not unnaturally been asked—would Shakespeare the actor, the member of a despised profession, have dressed like the Court people, on whom the divines were pouring out denunciation for their wild absurdities and ruinous extravagance in dress, which repeated sumptuary laws could not suppress or even check? As to the collar,* the reply is that it was not confined to the noble class—that we see it, for example, in Janssen's portrait of Milton at ten years of age, painted in 1618; and players, we are told, at that time "were censured for being splendidly dressed in silks and satins." But that surely referred to their costumes on the stage, and is no real answer to Croker's well-justified doubt "whether Shakespeare was a person of sufficient worldly importance to have his portrait painted in the style of the picture?" It is little more likely, some hold, that Shakespeare would have worn the dress represented in this portrait than he would have taken his place in the royal circle; we need but to glance at the portraits of Burbage and Ben Jonson to see how Shakespeare's distinguished friends of his own class were habited for their portraits. On the other hand, we are reminded by an account-book in Belvoir Castle, printed in this Magazine a few months ago, that Shakespeare was considered a more important personage, socially, than Burbage. The entry, I would remind the reader, runs thus: "1613. Item, 31 *Martii*, to Mr. Shakspeare in gold about my Lorde's impreso, xliiijs; to Richard Burbage for paynting and making yt, in gold xliiijs—iiij *li* viijs." There was thus no "Mr." for Burbage.

The doublet is of "figured silk" as has been noted by previous writers on this subject in spite of faithless engravers such as Charles Turner.* Beyond the jewelly buttons and the sparkle here and there of light that apparently indicate gold braid or embroidery down the front band, on the shoulder "wings," and down the sleeves, there seems to be no suggestion

* Rowland, in *Knaves of Hearts* (1611), says:—
"Let us have standing collars in the fashion
(All are become a stiff-necked generation)."

* Boaden, alluding to the mezzotint which he had commissioned Charles Turner to make of the picture, says: "Mr. Turner thought, in examining the liberties taken by Mr. Earlom" [which is unjust to Earlom], "that he had, however, judged wisely, in not copying the *figured* satin of the dress. In the picture, the charm of colour blended the pattern and the ground into one rich mass," etc.

Engraved in mezzotint by Robert Cooper, after the mezzotint by R. Earlom, as Frontispiece to the one-volume edition (Harvey's) of "The Works of Shakespeare," for the Proprietors of "The London Stage," 1825. Age, date, and "Ut Magus" are retained.

at all of gorgeous stuff, but of a graceful pattern woven in, showing as a light tone on a darker, but without a trace of colour. The indications of gold embroidery are gem-like in touch, and not monstrously painted as in certain reproductions of the painting.

The picture—which, by the way, shows no oval or rounded corners such as appear in two important copies of it—presents to us a very delicately and beautifully modelled head of the utmost sweetness and kindness of expression, and of refinement almost effeminate: one would say the presentment of a gentleman, perhaps a noble, born and bred. It is very skilfully and tenderly painted; the light is finely concentrated on the head, and on the collar in such fashion as to give tone and value to the flesh; and the handling is so delicate that the modelling of the flesh forms is rather suggested, ethereally, than obviously done.

Engraved in line by J. Pass, after the mezzotint by Robert Cooper, for the "Encyclopædia Londinensis," 1827.

The inscription on the picture is important; unfortunately, it is rather faint in the photograph. In the upper left-hand corner, just above the level of the head, appears—

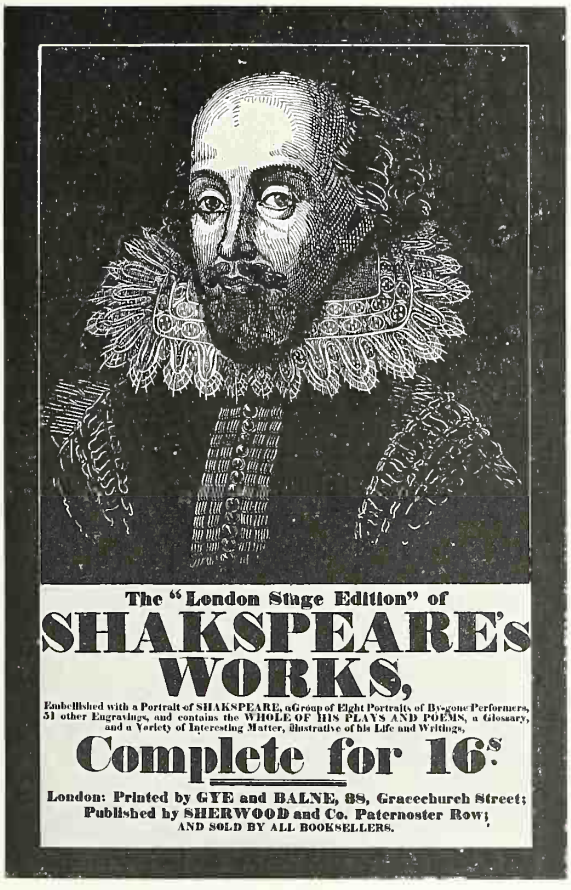
ÆT 46
1610

My eye was instantly attracted by the 6 in the 46, and I asked my companion to read it, which she instantly did, giving it as "40," and when I asked her to look again, added, "or 46—there's a tail to the nought which looks as if it had been added." That was exactly what I myself had thought, for the "tail" of the 6 does not spring naturally from the side of the 0, as in the 6 of the date, but impinges on the dome of it towards the middle. If, then, this tail is really an early addition, the age as originally given is 40. If it be so, all claim of the picture to be a portrait of Shakespeare would be, *ipso facto*, swept away, unless the inscription is discredited as a whole.

The pedigree of the picture is a more bewildering problem than the authorship and identity of the portrait itself. In the case of nearly every other reputed likeness of the poet, the difficulty is to discover anything of a pedigree at all worth considering. On this portrait, however, there have been fathered at least three. As the picture had not been heard of until Mr. Charles Jennens came into the ownership of it after 1761, and as it was fervently desired to carry back the pedigree more than a century and a half, the suggestions of the credulous essayist and genealogy-mongers, to put it mildly, savour unduly of hypothesis. Let us see.

Boaden's entire "conviction" that we have here the likeness of the poet was based, *suo more*, on the merest guess-work. Why should it not, he asks, have been painted for Shakespeare's patron, Henry Wriothesley, third Earl of Southampton, seeing that the Earl had had family portraits—those of his wife and daughter—painted by Janssen? Hypnotising himself with this random question, he calmly assumed that the picture was so produced and is from Janssen's brush; and, emboldened by his own credulity, he goes on to declare "every reasonable presumption assures us it was painted for Southampton." On this double assumption he surmised that when the Earl's personal property was divided between the Dukes of Portland * and Beaufort, one of them may have presented the Shakespeare [for no specified reason] to Charles Jennens of Gopsall (or Gopsal), nicknamed "Solyman the Magnificent," the vain and eccentric editor of the worthless 1770 edition of *King*

* On this point Mr. Richard W. Goulding, Librarian to the Duke of Portland, communicates to me that "it is not in the least likely that the picture ever belonged to the Southamptons. We possess a list of their pictures at Titchfield House in 1731, and there is no mention of a portrait of Shakespeare."


The "London Stage Edition" of
SHAKSPEARE'S
WORKS,
Embellished with a Portrait of SHAKSPEARE, a Group of Eight Portraits of By-gone Performers,
51 other Engravings, and contains the WHOLE OF HIS PLAYS AND POEMS, a Glossary,
and a Variety of Interesting Matter, illustrative of his Life and Writings,
Complete for 16s.
London: Printed by GYE and BALNE, 88, Gracechurch Street;
Published by SHERWOOD and Co. Paternoster Row;
AND SOLD BY ALL BOOKSELLERS.

From the poster, 20 in. by 18 in. (portrait only), boldly engraved, with free use of the white line, to advertise the "London Stage Edition" of the "Works of Shakespeare," 1825. Based on Robert Cooper's mezzotint.

Lear that was so virulently and mercilessly attacked and ridiculed by George Steevens and others, and which was prefaced by Earlom's mezzotint of the picture.

Only from this point is Boaden on safe ground, because 1770 is the year in which we first meet with the painting. (At the same time, it must be pointed out that nearly sixty years before the copy of it was in the possession of the Duke of Kingston.) As that splendid residence, Gopsall, was not yet built, or at least completed, Jennens must have kept it at his London house in Great Ormond Street, Red Lion Square, Holborn; but he must have acquired it after the year 1761, because it does not figure in the catalogue of his pictures printed under that date in *London and its Environs*. Nor, it may be added, does it appear in *The English Connoisseur* * of 1766, wherein Jennens's collection is also dealt with—and surely a treasure so important and valued as a life-portrait of Shakespeare would not have been passed over in silence by the cataloguer had it been there. The niece of Jennens married Penn Assheton Curzon, to whom the Leicestershire property of Gopsall descended on the death of the owner in 1773. About the year 1809 the portrait was bought by Samuel Woodburn, a leading picture dealer of that day, for the Duke of Hamilton, who had already presented it to the eleventh Duke of Somerset when Boaden discovered it in that nobleman's possession. When Wivell saw it, a couple of years later, it was at the Duchess of Somerset's town house. It was Woodburn who had it engraved, fancifully enough, by Dunkarton in 1811, and published it in *Portraits of Characters Illustrious in British History* (1810-1815).

Bohn * adopts Boaden's pedigree in the main, but fills in a missing link. He says it came to Assheton Curzon's successor, Lord Howe, and that perhaps, at the sale of the Baroness Howe's effects, it passed into the possession of the Duke of Somerset, on whose walls it was seen in 1825 by Dr. Charles Symmons, who two years later became one of Shakespeare's

* *The English Connoisseur*, compiled by Thomas Martyn, F.R.S., F.L.S. [Cambridge Professor of Botany]. Over against Gray's Inn Gate, 1766.

* *The Biography and Bibliography of Shakespeare* (Miscellanies of the Philobiblion Society), by H. G. Bohn, 1864.

Engraved in stipple and line by T. Wright, after the mezzotint by Earlom, for Wivell's "Inquiry," etc., 1827. Age and date are included, but "Ut Magus," at first engraved on the plate, stopped out.

biographers. This pedigree (except that it carries the ownership no further) is, like that of Boaden, typically untrustworthy.

Wivell, a more judicially-minded man as a rule than either Boaden or Bohn, although less educated, tripped badly in adopting the statement made to him by Samuel Woodburn, who, at Wivell's request, committed it to writing (with characteristic picturesqueness of punctuation), as follows :—

"The portrait of Shakespeare, now in the possession of the Duke of Somerset, was formerly belonging to Prince Rupert, he left it, with the rest of his collection, to his natural daughter Ruperta,* who married Emmanuel Scroopes Howes, Esq. The descendants of whom, sold the whole of his pictures to Mr. Spackman, a picture dealer, from whom my father purchased it and some others, he kept it probably two years in his possession, and sold it to the late Duke of Hamilton, who gave it, with his other pictures in town, to his daughter, the present Duchess of Somerset."

There is, however, not a shred of evidence to connect the names of either Prince Rupert or his son-in-law, Emanuel Scrope Howe, with the Janssen portrait, and inasmuch as the account entirely ignores Charles Jennens and his possession and publication of it, the statement of Woodburn, as to the earlier part of it, can safely be set aside. It is, of course, possible, though scarcely likely, that the portrait the elder Woodburn bought was one of the copies in existence, and he may have assumed it to be identical with that in the Duke of Somerset's possession. But it is more probable that as he had published Dunkarton's wholly misleading mezzotint from the Janssen in 1811, he had some very practical ulterior motive in obfuscating the issue. There is also the possibility —unlikely enough — that in spite of the wealthy Jennens's assertion, the picture was never actually in his possession at all; for when challenged by George Steevens in the *Critical Review* as to the authenticity of it, he evaded the production of the portrait. On that point I shall have something to say later. It appears, however, that although he published his reply in a pamphlet entitled *Vindication of King Lear*, he was, or professed to be, deeply offended; "he disdained the attack as coarse and ungentlemanly," while rather inconsequently pleading that as to the portrait's authenticity his adversaries had dropped the controversy.

The early pedigree of the portrait, then, is and seemingly will remain, lost in obscurity; but from the moment that the picture entered the possession of the ninth Duke of Hamilton its history is clear enough. By the Duke it was left, at his death on the 16th February, 1819—along with Marylebone House and all its contents—to his daughter, wife of the eleventh Duke of Somerset (grandfather of the present owner, Lady Guendolen Ramsden), along with a few others. In a letter, still extant, the Duchess of Somerset wrote to her husband to the effect that the pictures were left to him by her father, and requesting him to send a letter to her brother, the young Duke of Hamilton, offering to give them to him. This he did, but the graceful offer was declined, and the picture descended in 1855 to the twelfth Duke of Somerset, who died in 1885, and who was wont to say that it was the best picture of Shakespeare in existence. And so, with Bulstrode and all its contents, the portrait came to his daughter, Lady Guendolen Ramsden.*

That Charles Jennens was "firmly convinced of the authenticity" of his picture may be true; it appears that he was equally convinced of its authorship, for on Earlom's delicate plate he had Janssen's name engraved as the painter. But his claim was not allowed to go unchallenged. In the *Critical Review* for December, 1770, a notice appeared which was written, according to Boaden, by that caustic Shakespearian critic and editor, George Steevens :—

"*King Lear*, *8vo*, *price* 3*s*.—A mezzotinto of the author, by the ingenious Mr. Earlom (whose industry and abilities do honour to the rising arts of Great Britain), is placed at the head of it. We should have been glad indeed to have some better proofs concerning the authenticity of the original, than a bare assertion that it was painted by Cornelis Jansen, and is to be found in a private collection, which we are not easily inclined to treat with much respect, especially as we hear it is filled with the performances of one of the most contemptible daubers of the age."

And in the month following:—"Concerning this print we will have no controversy; but we still adhere to our former opinion, that the soul of the mezzotinto is not the soul of Shakspeare. It has been the fate of Shakespeare to have many mistakes committed both about his soul and body: Pope exhibited him under the form of James the First." [The story

* Ruperta was daughter to Prince Rupert (whom Janssen painted) by his mistress, Margaret Hughs (variously known as Madam Hughes, Hughs, and Hewse), to whom, says Granger, in commenting on the print from her portrait by Lely, Captain Alexander Radcliffe pointed in "The Ramble: an anti-heroick Poem" (1682) :—

> "Should I be hang'd, I could not chuse
> But laugh at wh-r-s that drop from stews,
> Seeing that Mistress Margaret ——
> So fine is."

* The Duke of Portland informs me that the "Janssen" Shakespeare was not at Bulstrode during the time that that house belonged to the Portland family. This is just what was to be expected.

appears in Malone's *Some Account of the Life, etc., of William Shakespeare* (1790), in a note by George Steevens, citing William Oldys, the Shakespearian commentator: "Evidently a juvenile portrait of King James I." But it is not quite true.]

The spirited reply by Jennens I have already mentioned and quoted from. He goes on to say:—"We are very glad they" [the reviewers] "have so much sense and modesty left, as to find out what impudence and absurdity they have been guilty of, in calling in question a picture they have never seen, etc. . . . . They say . . . 'that the soul of the mezzotinto is not the soul of Shakspeare.' Who said it was? The soul of a picture cannot be the soul of a man; but a picture may be *like* a man's soul, etc." In closing the controversy the *Review* takes leave of Jennens—"Vale, Jennine noster! literatorum omnium minime princeps!"—while Boaden laments that the petulancy and insolence of the attack should have caused Mr. Jennens to suppress such evidence as he might have brought forward. In any case, Jennens vouchsafed no word as to the provenance of his challenged portrait, for the reason I shall proceed to suggest.

(*To be continued.*)

Engraved in mezzotint by R. Dunkarton. Published by S. Woodburn in "Characters Illustrious in British History," 1811. Age and date retained, "Ut Magus" discarded; the engraver has probably seen the original picture.

Engraved by Robert Cooper in stipple and line on steel for John Bumpus's edition of Shakespeare, published 1825. It is based on the Dunkarton print. According to Wivell, "the engraver has apparently endeavoured to avoid making it like the original print in any one particular."

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MANUSCRIPTS and Autographs—

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Wesley Souvenirs

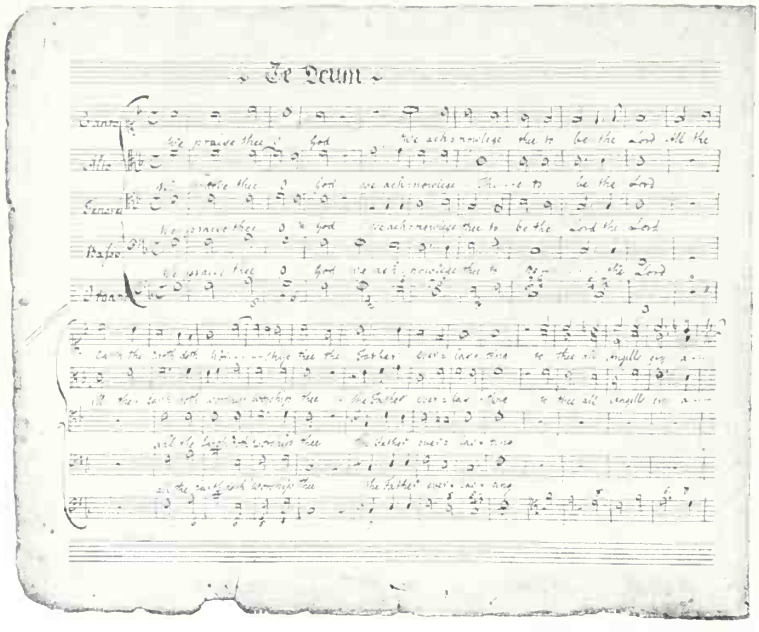
By George Benson

THE followers of John Wesley, and of his brother Charles, have grown into a religious community which is perhaps larger than any other branch of the Nonconformist Church. It is natural, therefore, that any document or souvenir of either John or Charles should be eagerly treasured. That this is so is shown by the prices brought by any object touching nearly the personality of the Wesleys, and we read of the letters of John Wesley being now worth a total of £10,000, and an early copy of Wesley's Hymns, published in America, fetching £100.

There are many Wesleyan collectors, and, failing personal mementos, early busts, books, pamphlets, "class" tickets, plaques in Staffordshire ware, engravings, etc., are sought after diligently. Many collectors specialise, and an unbroken series of "class" tickets has still to be found.

The family of the Wesleys was a good one. Both father and mother were intellectual, talented, and possessed very strong religious convictions, which did not always coincide. Yet they lived happily together, and had a family of sixteen children, of whom six grew up—three sons and three daughters. John was the second and Charles the third son. The whole family seems to have been musical, and imbued with a love of poetry, to a large degree.

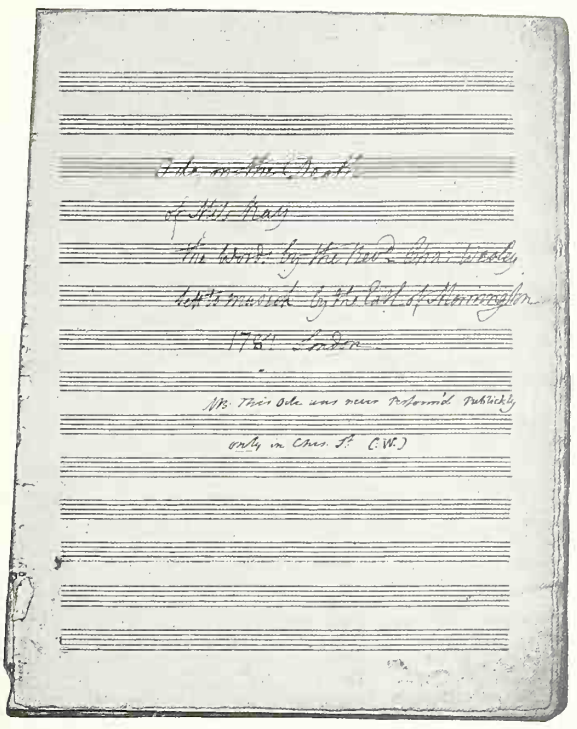
Charles Wesley was educated at Westminster School, under his brother Samuel, and it was during his stay there that a curious circumstance occurred. A wealthy Irish gentleman of the same name wrote to his father enquiring if he had a son named Charles, as if so, he wished to make him his heir. Acting on this he paid all his school bills, and later on called on him when he was at Oxford, and wished him to return with him to Ireland. After much discussion and consideration, Charles decided



PAGE OF THE TE DEUM, JUBILATE, AND SANCTUS

to refuse the offer, and rely on his prospects at Christ Church.

It seems more than probable that this Mr. Wesley was a branch, or possibly the head, of the Wesley family, as a stranger would scarcely have been at such pains to find an heir of the same name. However, Charles decided against it, and made what his brother John termed a fair escape. The Irish gentleman then chose someone else, who took the name of Wesley or Wellesley, and became the Earl of Mornington, who was distinguished for his high musical attainments.



ODE ON THE DEATH OF MISS RAY

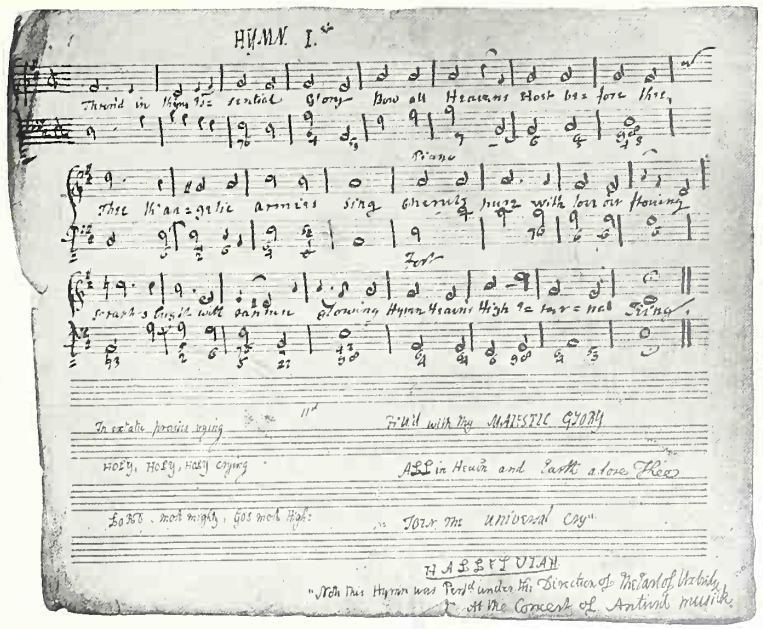
This is Southey's account, and, if correct, it disposes of any family connection between the Wellesley family and the Wesleys. As is well known, the Earl of Mornington was the grandfather of the great Duke of Wellington. Yet the musical manuscripts which are the subject of this article seem to show some connection between the two families, and undoubtedly show that Charles Wesley was in the habit of moving in very good society.

This is a list of the manuscripts:—"*Te Deum, Jubilate and Sanctus, in the key of F with the greater third, composed for the Chapell Royall, London, Feb. 10th, 1778.*"

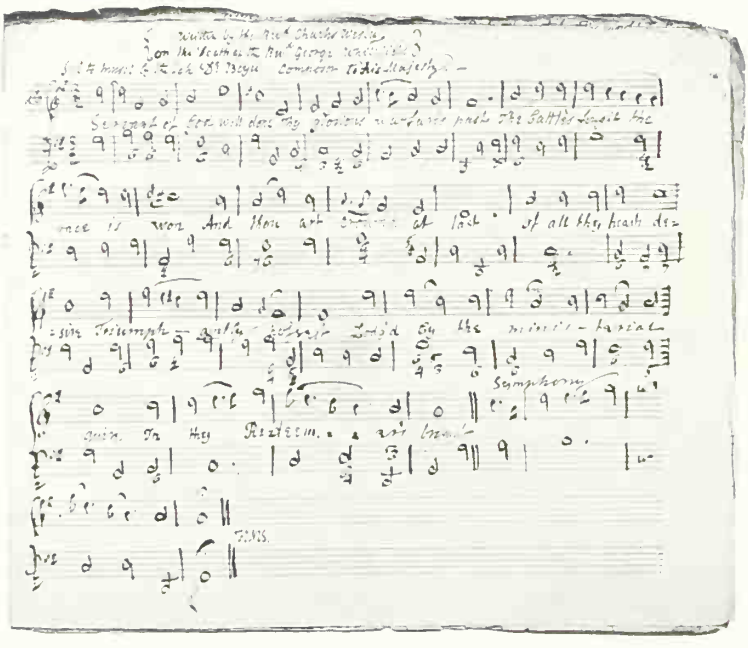
Beyond the letter M under the title, there is no further indication of the composer. But under the M is the signature Chas. Wesley, and "The Gift of the worthy Earl of Mornington."

The next manuscript is:—"*Ode on the Death of Miss Ray, the words by the Rev. Chas. Wesley, sett to musick by the Earl of Mornington, 1781, London.*" Underneath the title is:—"N.B.—This ode was never performed publickly only in Chas. St. C. W."

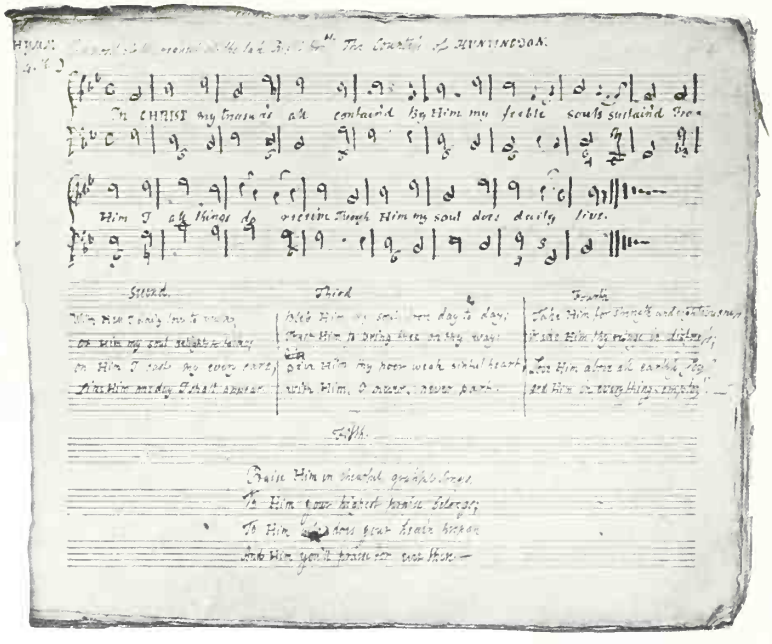
This is arranged for accompaniment of four strings, and in one solo there is an oboe obligato. In this case we find the Rev. Chas. Wesley and the Earl of Mornington collaborating, which goes to show that there must have been considerable intimacy.

In another collection we find the Rev. Chas. Wesley appearing not only as a writer of hymns, but as a composer. This is entitled "*A selection of Hymns composed by C. W., with one by the late Dr. Boyce.*" Dr. Boyce was a well-known Church musician, whose compositions are frequently heard in all our cathedrals. These are all written with the melody alone and an accompaniment of a figured bass. No. 1, "Thron'd in Thine essential

ONE OF "A SELECTION OF HYMNS COMPOSED BY C. W."

glory," has a note at foot: "Note.—This Hymn was performed under the direction of the Earl of Uxbridge at the Concert of Antient Musick." No. 2 is "Oh, for new strength to praise the Lord." Hymn 4 states that it was composed at the request of the late Right Honble. The Countess of Huntingdon, and commences "In Christ my treasure's all contain'd." Hymn 5 is headed "From the Scripture Hymns of the Rev. Chas. Wesley." Originally it stood "Sacred Poems," but this has been altered. It commences "If Death my friends and me divide"; and the fourth verse is the familiar one beginning "Were the whole realm of nature mine."



HYMN WRITTEN BY THE REV. CHAS. WESLEY ON THE DEATH OF THE REV. GEORGE WHITEFIELD

Another one has "*Written by the Revd. Chas. Wesley on the death of the Revd. George Whitefield. Set to music by the late Dr. Boyce, Composer to His Majesty.*" It commences "Servant of God, well done; Thy glorious warfare's past, The battle's fought, the race is won, And Thou art crown'd at last." Three of the hymns are for the benefit of the Lock Hospital. Two are composed by the Rev. Martin Madan, few of whose tunes have survived to the present day, but some are still sung. He was the founder and chaplain of the Lock Hospital, and published a collection of hymns in 1760, in which he made use of some of Charles Wesley's.

HYMN COMPOSED AT THE REQUEST OF THE COUNTESS OF HUNTINGDON

Vol 24
Pg 241

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OUTSIDE A COUNTRY ALEHOUSE

By William Ward

After James Ward

Sussex Pottery — By Mrs. Hemming

A COLLECTION of old Sussex pottery was exhibited at Lewes Castle about three years ago under the auspices of the Sussex Archæological Society, and an account of this collection was written by Mr. C. Dawson, of Lewes, and published in the *Sussex Archæological Collection*, vol. xlvi., page 28. The earliest dated piece then exhibited was a two-handled mug from Wadhurst with raised slip decoration, bearing the date 1721.

It is not easy to find examples of this old Sussex pottery now, and, of course, inscribed and dated pieces are especially rare. The old pottery of Sussex was always made of a red body and glazed with red lead; the body is fine and the glaze is brilliant. Some pieces, and these probably the earliest, are decorated with slip patterns in yellow; that is to say, white pipeclay was used for the decoration, and it turned yellow by the use of the liquid glaze of red lead. It is most likely that this form of decoration was copied from Wrotham in Kent.

More especially characteristic of the old Sussex ware is the encaustic style of decoration. Small patterns, generally of stars, are stamped into the red body whilst yet soft, and these impressions are filled with white slip, and the whole piece is fired together. Inscriptions made by stamping in type letters were also used. It was thus that the old mediæval tiles were also made.

Another peculiarity of the old red Sussex ware is the speckling of black caused by the presence of iron in the clay. This black speckling is almost always present. Sometimes the specks are very small, but in three specimens that I possess, which were made in the neighbourhood of Horsham, the iron has caused long black splashes of a fine metallic lustre, which have a good decorative effect. According to Mr. Dawson, "specimens from the easternmost end of the county usually show these markings to a greater extent than those in the western centre of the county."

The principal sites of the old potteries were at Chailey, Burgess Hill, and at Rye. But there were several pot-works on the Dicker, near Hailsham, one of which still exists at Hellingly. I am told there was a pottery at Mayfield, and I possess the three jugs made near Horsham. Local people, including local dealers, say that the pieces made at Burgess Hill are those deeply coloured with manganese; they are dark brown, but through the stain the persistent iron-oxide shows its speckling. I possess several of these dark pieces, one of which I bought in Burgess Hill itself, and the rest at Hayward's Heath.

I have visited the potteries at Chailey, which are still in the hands of the Norman family. They possess a good many interesting specimens of their own ware, inscribed and dated, and almost without exception decorated with the little encaustic stars of yellow slip. One basin, exhibited at Lewes Castle, bears the name, "Richard Norman, Chailey, 1827." Mr. Norman

FRONTISPIECE — HARVEST-BOTTLES, JUGS AND MUG

kindly showed us a really magnificent punch-bowl, with a long incised inscription, and dated 1791. He also had two round flasks, decorated with the dial of a clock, and with inscriptions. One was inscribed, "Richard Norman, 1838," and the other, "Richard Russell, Chailey, 1839." The iron-speckling on Chailey ware is minute but very frequent, the specks being about the size of pin heads.

The following pieces are from my own collection, illustrated by the plates:—

No. i. on Plate I. is a covered jar, height 9½ in., of red clay with yellow slip decoration of a simple kind, and glazed inside and out. The style of this jar somewhat resembles Metropolitan slip, but it has the characteristic iron-speckling, and was bought at Lindfield, and I think its Sussex origin is undoubted. No. ii. on Plate I. is a bird 6 in. high. The body of this bird is of a lighter red clay than usual. The yellow slip decorations were probably applied with a brush. The bird has a hole in the tail and another underneath it, and is a good pigeon call. Bought in Brighton. No. iii., Plate I., is another jar, height 8 in. The body is of red clay, but it is coated everywhere, inside and out, excepting the bottom of the jar itself, with a slip of white pipeclay. It is a beautiful piece. Under the lead glaze the slip has turned to a fine canary colour. It came from Hailsham, and had long been in the possession of a family there.

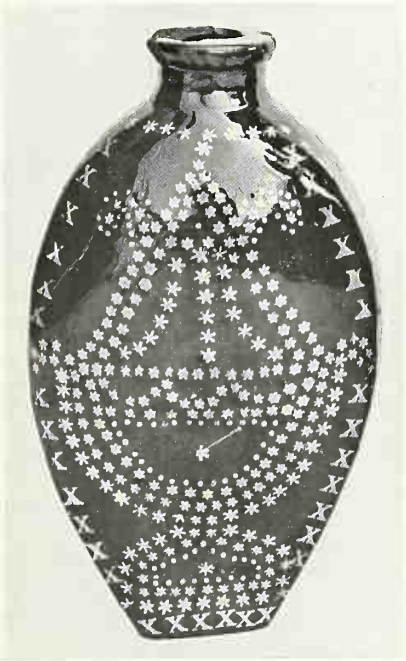
No. I.—TWO JARS AND BIRD

No. i. on Plate II. represents a tea-canister, height 6 in., inscribed "Ann Reves, June 18, 1811," and decorated with stars of inlaid slip. In the British Museum is a similar canister, inscribed "Mrs. Reeves, Her Canester, Dec^r 16, 1793." Both canisters have every appearance of being of Chailey make. No. ii. on Plate II. is a tobacco-jar, inscribed "W. Pain, 1812," height 6½ in., decorated as before with stars of inlaid white slip, only here the stars are inlaid in hoops and lines. Inside the jar is a round leaden weight to keep the tobacco moist. The lid is of tin, gilt, and painted with hoops of black. Bought at Hailsham. Probably made at Chailey.

No. II.—TEA CANISTER AND TOBACCO-JAR

Plate III. is perhaps the finest piece of Sussex ware, as far as delicacy of finish goes, that I have ever seen. It is a little flask, height 5¼ in. The inlaid stars and dots are arranged something in the shape of a lyre. All round the borders run lines of inlaid x's. Both sides are decorated in the same way. Whether the "x" stood to represent the excellence of the liquor contained, as on barrels of beer, I do not know. Even round the top of the rim is a band of x's. It was found in an inn in Yorkshire.

Plate IV. represents a large harvest-bottle, height 12 in. It is ornamented with four incised lines, and between the lower two of these lines is inscribed "R. Young, Sheffel Arms, 9" in yellow slip, with a star between each word. The handle has five deep grooves in it. It came from a sale at the "Sheffield Arms," at Sheffield Park, Sussex. No doubt it was made at Chailey, which lies



No. III.—FLASK

No. IV.—HARVEST-BOTTLE

about four miles south of Sheffield Park. It is thickly covered with iron speckles.

Plate V. represents two statuettes, *The Cobbler and his Wife*, height 9 in. each. He wears a leather apron; on his lap lies a cobbler's stone, upon which he is hammering a shoe. She reads a book, doubtless a Bible. She wears a cross-over, and the high old-fashioned cap worn early in 1800. There is considerable merit in the modelling of both figures. The body employed is the ordinary red clay, thickly coated with lead glaze. Both figures are much speckled with iron. They are the only figures of the kind I have ever seen.

No. V.—STATUETTES: THE COBBLER AND HIS WIFE

No. VI.—JUG AND HARVEST-BOTTLES

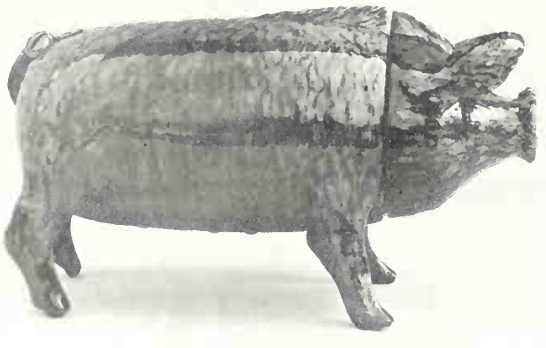
No. i. on Plate VI. represents a large jug, height 10¾ in. Its head is of trefoil shape. This is one of those pieces made near Horsham, but the long black splashes unfortunately would not come out in the photograph. No. ii. is a black Burgess Hill harvest-bottle 10½ in. high. No. iii. is the largest harvest-bottle I possess, being 13 in. high. All these three specimens are decorated with two bands of incised lines, and there are two deep grooves in their handles, which at the bottom have been pressed on with two deep indentations.

No. VII.—SQUARE POT

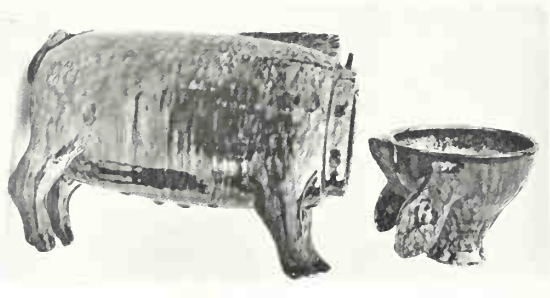
The frontispiece represents a collection of Sussex harvest-bottles and jugs, and with them, in the centre, is one mug with indented lip.

The tailpiece shows two money-boxes, one a large Burgess Hill specimen, a bowl glazed inside and out, and a small candlestick.

A special interest attaches to the small square pot, Plate VII., height 3 in. It is decorated with incised lines, and is glazed inside and out with a mottled tortoiseshell glaze, of which manganese is clearly one ingredient. The body is of the ordinary red clay. I bought it in Lindfield, and it was sold to the dealer there by a man called Cook, whose father-in-law, Beard by name, had worked for Mr. Mitchell, at Lewes, before he took over the works at Cadborough



No. VIII.—SUSSEX PIG



No. IX.—PIG, WITH SNOUT AS CUP

in 1840. Beard said that this square pot was a trial piece for the glaze employed at Cadborough.

Certain it is the glaze is in all ways similar to that employed on the Sussex pig, Plate VIII., length 11 in., and here, too, it is used on a body of red clay. These pigs were made in the early days at Cadborough. They are drinking-vessels; the head being taken off is capable of standing by itself upon the snout, and serves as a cup, as is shown in Plate IX. The old pigs may be distinguished from those made at Rye in recent days, in several ways. First, the body of the old vessels was made of red clay; Dorset clay was introduced at Cadborough in the middle of the nineteenth century, and from that time the body of the ware was of a light biscuit colour. Then in the *old* pigs the head, when used as a cup, stands on the snout *only*, and the ear tips do not touch the ground. When the pig is standing on all-fours the head, as in the specimen figured, is fastened to the body by means of a wooden peg in the neck, which fixes into a hole in the head just under the mane of bristles. Mr. Dawson says that the oldest form of all had the head fastened to the body "by means of a string passed through eyelets in the head-and-body section of the figure."[1] I have never seen such a specimen as that myself. There is one very fine Sussex pig in the Victoria and Albert Museum, which came from the Bethnal Green Museum, and which was presented by Mr. Chaffers. It has a curiously light and very finely speckled glaze, and the snout of the animal is unusually broad. I have examined it. The body is of red clay, and its head is also fixed with the same wooden peg.

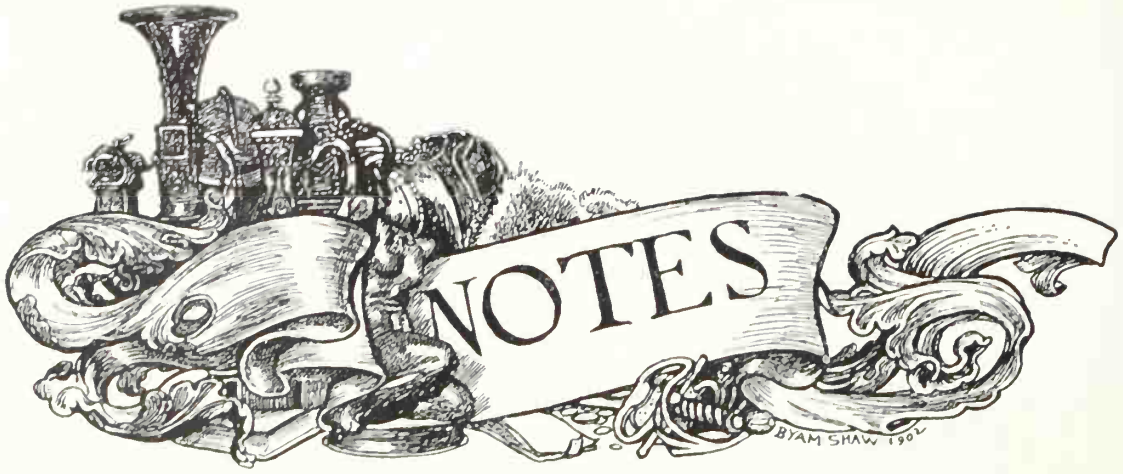
No. X.—TWO-TIER MONEY-BOX

Plate X. is a two-tier money-box, height 7 in., inscribed "Ruth Guy, Born November 5, 1855." It is principally interesting as a survival, for it is made in the way of an *early* Cadborough piece, with a mottled yellow and manganese glaze upon a body of red clay. It is presumably a potter's joke, to judge from the name "Guy" and the date "November 5." It may have been one of many made to be sold at a fair, if there is a Sussex fair in November.

Since writing this article I have acquired a little round basin of red clay, speckled with iron, and with the name "J. Sayers" stamped into it.

TAILPIECE

TWO MONEY-BOXES, BOWL, AND CANDLESTICK



A New Picture in the National Gallery

THE most recent addition to the National Gallery is *A Scene from the Beggar's Opera* (No. 2437), by Hogarth. This picture, which is painted on canvas and measures 22 ins. by 28½ ins., has been purchased from Mr. John Murray, of Albemarle Street, out of the interest on the capital sum of £99,909 which, about a year ago, was bequeathed to the National Gallery by Colonel Temple West. This is the first purchase under the terms of that important bequest.

The scene is taken from the Third Act of Gay's play, which was performed for the first time at Lincoln's Inn Fields on January 29th, 1727-8.

In the centre of the composition we see Hall as "Lockitt," in brown, Walker as "Macheath," his legs

A SCENE FROM THE BEGGAR'S OPERA BY W. HOGARTH

in fetters, and towards the left Mrs. Egleton, as "Lucy," in a blue dress and yellow sash. She is on her knees pleading to "Lockitt." To the right of the central group is Miss Lavinia Fenton, who wears a white dress, playing the part of "Polly Peachum"; she kneels before Hippisley as "Peachum."

Some of the audience are in the boxes placed on either side of the stage. Lady Jane Cook, Anthony Henley, Lord Gage, Sir Conyers d'Arcy and Sir Thomas Robins occupy the box to the left. In the corner of the stage-box on the right and wearing the star and ribbon is Charles Paulet, third Duke of Bolton, who was clearly already enamoured of "Polly." Behind the Duke are Major Paunceford, in red, Sir Robert Fagge, in brown, Cock, the auctioneer, Rich, the manager of the theatre, and Gay, the author of this ballad-opera.

THE NEW VICTORIA AND ALBERT MUSEUM OPENED ON JUNE 26TH, 1909

This picture is of special interest in that the Gallery already possesses a *Portrait of Miss Lavinia Fenton, the Actress, as Polly Peachum, in the "Beggar's Opera"* (No. 1161). It is evident from the two canvases that Lavinia could hardly be called a beauty, although her charm, her sprightliness and her voice captured the town during the short period she remained on the stage.

Lavinia was the daughter born to Lieutenant Beswick, a naval officer, and a woman who, soon after Lavinia's birth, married "one Fenton in the Old Bailey," and afterwards set up a coffee-house in the neighbourhood of Charing Cross. She made her *début* on the stage in 1726 as "Monimia" in Otway's "Orpheus" at the New Theatre, in the Haymarket. After playing the part of "Cherry" in the "Beaux' Stratagem," she readily accepted Rich's offer of fifteen shillings a week to play the part of "Polly Peachum" in the "Beggar's Opera." Although she was only eighteen, she made a great hit. On March 14th, 1728, on the occasion of the benefit given to James Quin, the actor, she appeared as "Alinda" in a version of Beaumont and Fletcher's *Pilgrim*. Three months later she made her last public appearance on the stage.

Lavinia was overwhelmed by admirers and, before long, ran away with the Duke of Bolton, who "settled £400 a year upon her during pleasure, and upon disagreement £200 a year." The Duke had married Lady Anne Vaughan in 1713, but was separated from her from 1722 until 1751, the year of her death, when he married Lavinia, whose death took place on January 24th, 1760.

The recently acquired picture, which was apparently painted soon after the first performance of the play, belongs to the same period as Hogarth's *Wanstead Assembly*, and so is a very early work. It was exhibited last year at the Old Masters Exhibition and is well known to the critics.

MAURICE W. BROCKWELL.

PORTRAIT OF A LADY BY P. A. HALL
FROM FOSTER'S "CHATS ON OLD MINIATURES"
T. FISHER UNWIN

Chats on Old Miniatures By J. J. Foster (T. Fisher Unwin). 5s. net

Mr. J. J. Foster, whose important works on English and foreign miniature art hold such a high position in modern art literature, has contributed an interesting little volume on the same subject to Mr. T. Fisher Unwin's "Chats" series.

Both as regards text and illustrations the volume is far and away ahead of any similar work at the same price, the former being chatty as well as reliable, whilst the latter comprise some of the most famous examples of the dainty art in existence.

As an authority on miniatures, Mr. Foster occupies a very important place, and evidence of his knowledge of the subject is displayed throughout the work, which, however, is written in a manner simple enough to be understood by the veriest tyro.

The whole history of the subject is covered, and few men of any note whatever are omitted, the long line of British painters who commenced with Holbein and ended with Ross and the masters of the French School, from the Clouet family up to Isabey and Augustin, all receiving due attention.

Mr. Foster's chapters on royal, private, and public collections are full of interest, while his hints on collecting miniatures and the care of them are invaluable. There is, too, a useful bibliography.

As a frontispiece J. Mansion's *Portrait of a Lady* from the Wallace collection is reproduced in colour and there are 116 black and white illustrations in the text.

Chats on Old Lace and Needlework By Mrs. Lowes (T. Fisher Unwin). 5s. net

Another volume in the same series from the pen of Mrs. Lowes has old lace and needlework for its subject, but we fear it can scarcely be placed upon the same plane as the volumes that have preceded it in the series. The chief fault to be found with the book, which is undoubtedly full of interest, is its brevity, and the author would have served her purpose better had she confined her remarks to old lace alone, and left needlework for another volume. It is manifestly impossible to do justice to the history of lace in about seventy pages; but this Mrs. Lowes attempts to do, and by so doing defeats the whole object of her work.

The illustrations, of which there are about eighty, have been well chosen, and are excellently reproduced, and though as a guide to the amateur the volume leaves much to be desired, it should be well received by those who do not feel tempted to read the large and important, though less gossipy, works by Mrs. Palliser, Mrs. Jackson, and others.

Our Presentation Plates

The third of our series of presentation plates, a portrait of the *Princesse de Condé*, by Nattier, is included in this number. Future plates will include the well-known portrait-group, by Reynolds, of *Mrs. Hoare and Child*, in the Wallace collection, and *Marie Antoinette* from the famous portrait by Vigée Le Brun at Versailles.

PORTRAIT OF A YOUNG LADY BY J. GUÉRIN
FROM FOSTER'S "CHATS ON OLD MINIATURES"
T. FISHER UNWIN

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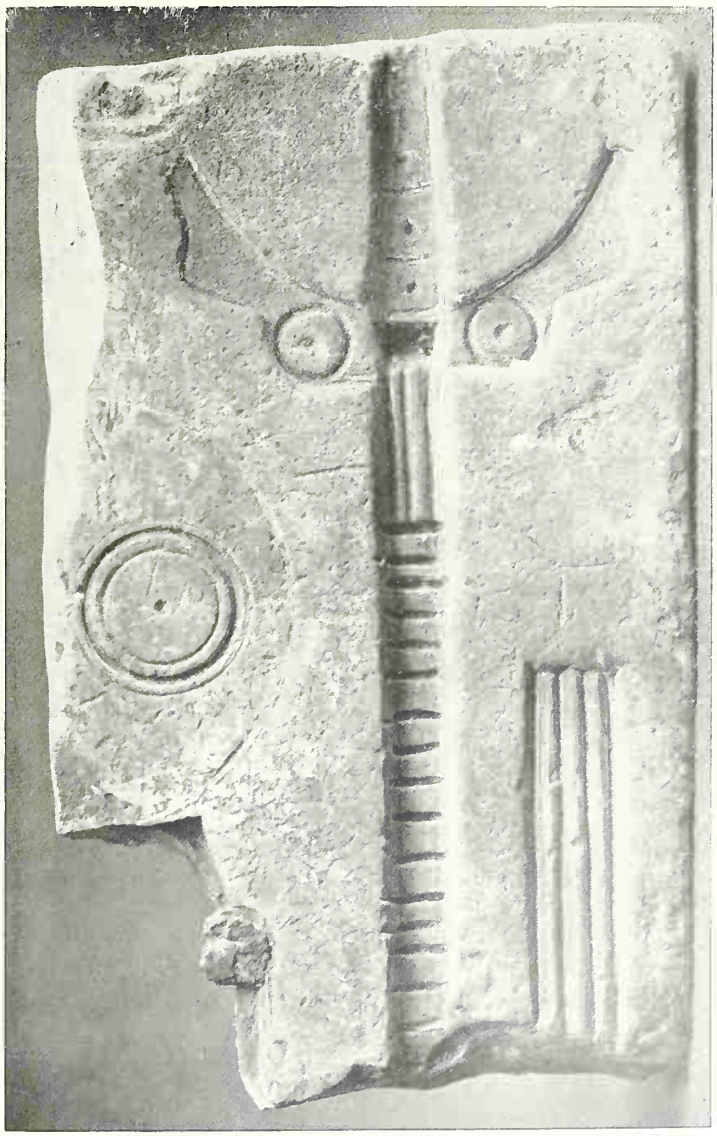
Lansdown Explorations

During the last three years explorations have been carried out in a field at the north end of Lansdown, four miles from Bath. Four stone coffins hewn out of the solid containing skeletons have been unearthed, also two skeletons without coffins, one being a man, the other an old woman buried face downwards, the skull protected by stones arched over it, and other human remains. Amongst the relics are bronze mosaic brooch, fibulæ, tweezers, spoons, armlets, finger rings, etc., iron fibula, knives, axe, sickle, keys, parts of horse, pony, and bullock shoes, hobnails, etc.; also a variety of sundries, fragments of glass, bone pins, spindle whorls, querns, whetstones, and a great variety of pottery, including stamped Samian, one British coin and 234 Roman, the latter covering a period of about 270 years.

The white lias mould here depicted was, with several others of various shapes, found last year. It measures $8\frac{1}{2}$ in. by $5\frac{1}{2}$ in. All the moulds have been placed before the Society of Antiquaries, London.

Professor F. Haverfield suggested, as a working hypothesis, that the site was occupied shortly before the Roman period, and that the occupants practised metal working. Two of the fibulæ, the silver British coin, and (if correctly identified) the piece of currency bar of iron, belong to their time; the pieces of crude copper, iron slag, and lead indicate metallurgy; and the moulds in white local lias may well both be ascribed to the suggested date, and be taken as evidence of metal industry. These moulds are remarkable and almost unique. The only parallels known to him are the moulds for bronze ornamented strainers, jugs, and saucepans which have been found in Egypt, and are ascribed by Schreiber to the Græco-Alexandrian artists. But these Egyptian pieces are more classical in detail. The Lansdown moulds, intended apparently for the handles of pateræ or mirrors, and for small ornaments, are ruder, and the treatment of the birds' heads on the "attachments" of the handles shows much the same "degradation" of design as appears on many British coins. He had never seen vessels actually corresponding to these moulds, and the ribbing of the handles could be paralleled only from Roman glass jugs used in this country.



WHITE LIAS MOULD

The owner of the site, the Rev. W. T. Blathwayt, of Dyrham Park, has not only permitted the explorations to be carried out, but has deposited the "finds" in the museum of the Literary Institution, Bath.

Miniature of Captain Berry One of Nelson's Favourite Officers

To Captain John Berry fell a leading part in the glorious victory of the Nile — a victory recently described as the most complete then known in the annals of modern warfare. Admiral Sir Horatio Nelson as he then was, with his usual ill luck, received a severe wound during the action, being struck on the forehead with a fragment of langridge; but Berry, his flag-captain, was equal to the emergency. In the words of Nelson's own despatch dated on board his flag-ship the *Vanguard* on the day following the battle: "Almighty God has blessed his Majesty's arms in the late battle by a great victory over the fleet of the enemy . . . the support and assistance I received from Captain Berry cannot be sufficiently expressed. I was wounded in the head, and obliged to be carried off the deck; but the service suffered no loss by the event. Captain Berry was fully equal to the important service then going on and to him I must beg leave to refer you for every information relative to this victory. He will present you with the flag of the second in command, that of the commander-in-chief being burnt in L'Orient."

On the fourth day after the battle, Captain Berry sailed in the *Leander*, of fifty guns, with the Admiral's despatches: but being shortly met by a French ship, of seventy-four guns, the *Leander* was captured, after a gallant resistance, in the course of which Berry was severely wounded. Her officers, after being very rudely treated and robbed even of their clothes, were ultimately released on parole.

CAPTAIN BERRY

Medallion Portrait of Dr. Benjamin Franklin

THE illustration shows an oval medallion of black basalt ware, measuring 12 in. by 10 in. The head represents Dr. Benjamin Franklin wearing a fur cap, and is modelled from what is called the "French portrait," probably by Cochin about 1777. The potters are Neale and Co., of Hanley, in Staffordshire, one of the numerous firms who followed and sometimes imitated Wedgwood. Neale and Co. were in existence as a firm of potters from 1778 till 1787, so that this medallion must have been made in the period covered by these dates. The maker's name, NEALE AND CO., in small capitals, is impressed in the ware at the back.

It is on record that Neale also produced medallions of similar size with portraits of William Penn and George Washington.

WILLIAM H. PATTERSON, M.R.I.A.

MEDALLION PORTRAIT OF BENJAMIN FRANKLIN BY NEALE AND CO., HANLEY

Our Plates

THE WATERFALL, by Jacob van Ruisdael, which we reproduce as a frontispiece, is one of several representative landscapes by this master in the Kann collection. The characteristic which distinguishes Ruisdael's landscapes from those of all his compatriots and even from those of all other painters, ancient and modern, is the poetic sentiment, the impression of poignant melancholy which they communicate to the spectator. No master has so delicately observed the sky in its various aspects, none has painted it with such mastery and grandeur. Water, no less than air, was a favourite subject

of Ruisdael's, and for the same reason, water which animates landscape in so varied a manner by its incessant movement, by the infinite play of light and shadow on its surface, by its constant relation to air by means of reflection.

Two of our plates, *Princesse de Condé*, and *Madame Sophie*, both by Nattier, are reproductions of treasured paintings in that wonderful gallery of royal portraits at Versailles.

The plate on the cover is a reproduction of the well-known *Portrait of a Young Woman* by François Boucher in the Louvre.

The Proposal, Etc.

The Proposal, by Meyer, after Harlow; *The Peris of the North*, by J. Thomson, after Hayter; *The Miniature*, by Maile, after Harper; and the *Portrait of Miss Fanny Kemble*, by Lane, after Lawrence, reproduced as plates in our last volume, were from prints kindly lent us by Messrs. Mortlocks Limited, to whom our best thanks is tendered.

English Furniture of the Eighteenth Century
G. Sadler & Co.

The first part of a new history of English Furniture comes to us from Messrs. Sadler & Co. It is from the pen of Mr. Herbert Cescinsky, who speaks with the advantage of a thorough experience in both the technical and artistic branches of the subject, and who being perhaps one of the most capable draughtsmen in pen and ink of old furnishings, is able to illustrate his work by many original drawings of characteristic pieces. The work will endeavour to trace the growth and development of styles from 1685 (the date of the Revocation of the Edict of Nantes). Part I. covers the walnut period (1655 to 1700).

Books Received

Les Primitifs Flamands, Part II., by Fierens-Gevaert, 12 frs. (G. Van Oest & Cie.)

The Decoration and Furniture of English Mansions during the 17th and 18th Centuries, by Francis Lenygon, 31s. 6d. net. (T. Werner Laurie.)

Mrs. Overtheway's Remembrances, by Juliana H. Ewing, illustrated by M. V. Wheelhouse, 2s. 6d. net. (G. Bell & Sons.)

Stained Glass Tours in England, by G. H. Sherrill, 7s. 6d. net. (John Lane.)

Peggy Gainsborough, by Emily Baker, 5s. net. (Francis Griffiths.)

The Arts connected with Building; Carpenters' Company Lectures, by T. Raffles Davison, F.S.A., 5s. net. (B. T. Batsford.)

Worcestershire: Painted by Thomas Tyndale, described by A. G. Bradley, 20s. net. (A. & C. Black.)

The World's Great Pictures, Part IX., 7d. net. (Cassell & Co.)

Beautiful Flowers and How to Grow them, by H. J. & W. P. Wright, 1s. net; *The National Gallery*, Part XIII., by P. G. Konody, M. W. Brockwell, and F. W. Lippmann, 1s. net. (T. C. & E. C. Jack.)

Jacques Callot, by Hermann Nasse, 10 mks. (Klinkhardt and Biermann.)

Town Planning and Modern Architecture at the Hampstead Garden Suburb, by Raymond Unwin and M. H. Baillie Scott, 1s. net. (T. Fisher Unwin.)

Exhibition of Contemporary German Art, by Paul Clemen. (The Art Institute of Chicago.)

Book Prices Current, Part II., 1909, 25s. 6d. p.a. (Elliot Stock.)

English Furniture of the Eighteenth Century, Part I., by Herbert Cescinsky, 2s. 6d. net. (Geo. Sadler & Co.)

English Costume from Prehistoric Times to the End of the Eighteenth Century, by George Clinch, F.S.A., F.G.S., 7s. 6d. net. (Methuen & Co.)

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Notes and Queries

[*The Editor invites the assistance of readers of* THE CONNOISSEUR MAGAZINE *who may be able to impart the information required by Correspondents.*]

UNIDENTIFIED PORTRAITS (4 and 5).

DEAR SIR,—I shall be glad if you will kindly insert in THE CONNOISSEUR MAGAZINE a reproduction of the enclosed photographs with a view to ascertaining the subject and the artist, if possible. Both the pictures are on panel, have been in my possession some fifty years, and are thought to have come from some mansions near Yarmouth. Size of each, 40 in. by 30 in.

Your obedient servant,
ALFRED CHADWICK.

UNIDENTIFIED PORTRAIT (NO. 1)

UNIDENTIFIED PORTRAIT (1).

DEAR SIR,—I have been asked by Mr. Spranger to find out all I can in regard to the portrait of which I enclose a photo. The picture might possibly be a Romney; but there are no documents to prove this. The canvas is 25 in. by 21½ in. in size, and represents a fair lady in a blue dress and bow, and a black ribbon round her neck. Mr. Spranger would be grateful also if you could suggest what to do to repair and prevent some slight cracks in the painting.

With thanks, yours truly,
CONT MICHIEL.

PEBBLE PICTURE.

DEAR SIR,—I am anxious to know if any reader has ever seen any work like the enclosed photo. The foundation of the picture is a stone slab, and on the surface the small (slightly coloured) pebbles are cemented on to form the picture, and at a distance the light and shade is perfect. On the back of stone slab is a piece of old paper with the word "Spielo"—I suppose it is the head of St. Peter, and have been told it is after the same head as painted by Leonardo di Vinci. Size of stone, 15½ in. by 12½ in.

Any information will greatly oblige.
R. D. HONE.

REMBRANDT PRINT.

DEAR SIR,—In June CONNOISSEUR MAGAZINE, H. W. Bruton asks for information about Rembrandt print, as illustrated. I have a proof after letters, and enclose copy of the lettering:—

I. Spilsbury Fecit.
A Dutch Lady
After a Picture of Rembrandt in the Possession of
William Baillie Esq^r^
Published Aug^st^ 25 1769 and sold by
Henry Parker at No. 82 in Cornhill London.

Yours truly,
M. G. SHEFFIELD.

UNIDENTIFIED PORTRAIT (NO. 2)

UNIDENTIFIED PORTRAIT (NO. 3)

UNIDENTIFIED PORTRAIT (NO. 4)

UNIDENTIFIED PORTRAIT (NO. 5)

REMBRANDT PORTRAIT.

DEAR SIR,—The print after Rembrandt (p. 128) is by Inigo Spilsbury, and bears the subscription: *A Dutch Lady* (described by Smith, *Catalogue Raisonné*, No. 585); but I do not believe the original to be a portrait by Rembrandt, rather by Jacob Adriaensz de Backer, his pupil.

Yours faithfully,
DR. ALFRED v. WURZBACH.

UNIDENTIFIED PORTRAITS (2 & 3).

SIR,—I beg to enclose photos of two very fine portraits of which I should like to find out the pedigree and the names of the subjects. The two pictures, Kit Kat size, have been in my possession for a good many years; they came to me through Sedelmeyer, of Paris. The Gainsborough represents a gentleman in the Windsor House uniform, said to be the portrait of Sir Richard Grenville Temple; but that is by no means sure. The Hoppner is a very characteristic work of this master, very sober, the dress being of a purple brown hue, said to be the portrait of Mrs. Penrose. I think they have never been published, except, perhaps, in a catalogue of Mr. Sedelmeyer, and I feel sure that they would interest your readers.

Yours faithfully,
JOHN JAFFE.

PEBBLE PICTURE

A GERMAN ARTIST NAMED LEITER.

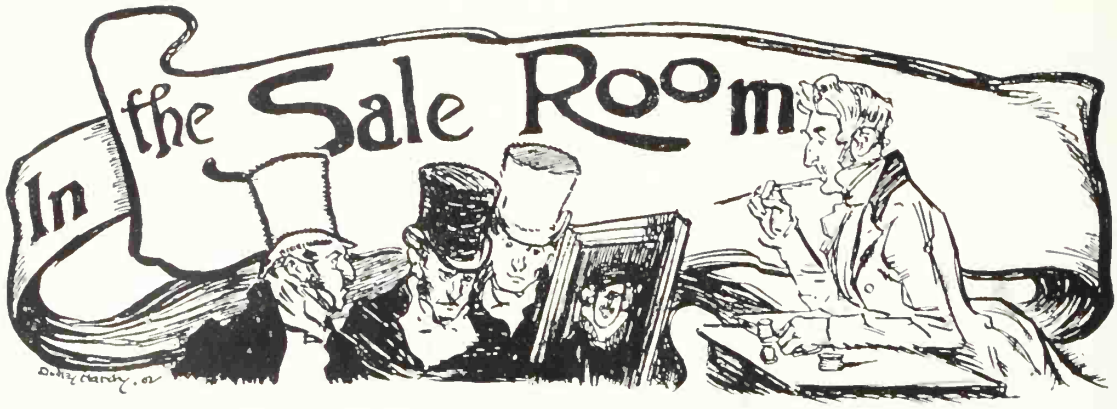
DEAR SIR,—Is a German painter called Leiter well known? I should like to have particulars regarding him.

Yours very truly,
F. M. L.

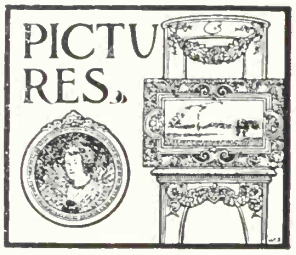
HEATH'S "BATTLE OF NIVELLE."

DEAR SIR,—Please could you tell me where the original is of the picture "Battle of Nivelle, 1813," by T. Sutherland, after W. Heath, and published in your book of military prints?

Yours truly,
B. M. FULLER (Capt.).



Two important collections of pictures, each extending into a two days' sale, form the chief features of Messrs. Christie's art dispersals of June. They realised altogether something like £100,000. The first sale (June 3rd) after the Whitsuntide vacation, which comprised pictures by old masters, the property of the late Mrs. Goddard, of Crawley, and from other sources, included a few of note:—Goya, *Portrait of a Bull-Fighter*, in dark dress with white collar, 20 in. by 16 in., 210 gns.; R. Cosway, *Portrait of Mrs. Rachael Mackenzie*, wife of the Consul-General of Jamaica, with blue bow and coral necklace, 30 in. by 23 in., 110 gns.; and a picture catalogued as by De Hooghe, but stated on excellent authority to be by Esaias Boursse, a very rare master, *An Interior*, with two peasants before a fire, 21 in. by 18 in., 290 gns. The sale on the following day (June 4th) comprised the collections of modern pictures and drawings formed by the late Mr. Tom Nickalls, and of the late Mr. Thomas P. Ling, of Bracondale, Dorking, with selections from various other private collections. The Nickalls pictures included a long series by, or attributed to, David Cox, of which the more important were:—*Going to the Hayfield*, 23 in. by 34 in., 1849, 650 gns.; a smaller and later picture with the same title, 10 in. by 14 in., 1854, 135 gns.; *Among the Hills*, 17 in. by 23 in., 105 gns.; *The Old Llangollen Road*, 24 in. by 18 in., 105 gns.; and *Taking Home the Herd*, 11 in. by 14 in., 110 gns.; J. F. Herring, sen., *Seed Time*, 41 in. by 72 in., 1854-6, 100 gns.; and J. Phillip, the original study for *The Huff*, oval, 19 in. by 15 in., 125 gns.—this study realised 600 gns. in 1872.



The Milburn Collection

The first of the two great sales of the month consisted of the important collection of pictures and water-colour drawings of the late Sir John D. Milburn, of Guyzance, Acklington, Northumberland (June 10th and 11th), the 159 lots producing £41,586. There were several interesting features concerning this sale; but it will be more convenient for reference to deal with it in the order of dispersal. Modern English pictures: G. Clausen, *Willow Trees at Sunset*, 35 in. by 29 in., 1904, 120 gns.; Alfred East, *The Shepherd's Walk, Windermere*, "a playground of the autumn's light and shade," 60 in. by 75 in., exhibited at the Royal Academy, 1899, 350 gns.; J. Farquharson, *Winter*, 35 in. by 57 in., Royal Academy, 1902, 650 gns.; Peter Graham, *A Highland Spate*, 19 in. by 29 in., 1873, 390 gns.; C. Napier Hemy, *In the Track of the Trawlers*, 35 in. by 53 in., 1896, 320 gns.; J. Lavery, a long series of small pictures by this artist varied in price from 11 gns. to 50 gns.; J. Linnell, sen., *Noonday Rest*, a harvest-field with three labourers reclining against some sheaves of corn, asleep, 27 in. by 39 in., 1871, 200 gns.—this version, which realised 600 gns. in 1891, is a replica on a smaller scale of the picture which was painted in 1865, and which was sold at Christie's in 1883 for 1,510 gns.; Sir J. E. Millais, *No!* three-quarter figure of Miss Dorothy Tennant (Lady Stanley), in black with blue ribbons, reading a letter which she holds in her hands, 47 in. by 32 in., 1875, engraved by S. Cousins, 600 gns.—this picture, which realised 780 gns. in 1904, is a sequel to the *Yes or No?* of five years previously; Sir E. J. Poynter, *The Message*, 18 in. by 24 in., Royal Academy, 1897, 290 gns.; D. G. Rossetti, *The Bower Meadow*, view in a garden, two female figures in the foreground playing musical instruments, two others dancing in the background, 33 in. by 26 in., 1872, 680 gns.—from the Dunlop sale, 1904 (800 gns.); G. Vincent, *Gipsy Encampment at the Edge of a Wood*, a stream in the foreground, 29 in. by 24 in., 220 gns.; and G. F. Watts, *A Greek Idyll*, 35 in. by 49 in., 1894, 520 gns.

Continental Schools: Jules Breton, *Peasant Woman driving Home a Cow*, 15 in. by 10 in., 105 gns.; J. B. C. Corot, *Une Symphonie*, group of tall trees on the left, view across a lake to distant hills on the right, shepherd in red cloak piping to a goat, evening light, 47 in. by 33 in., 2,400 gns.; *Le Coup de Vent*, landscape with two cows and sheep near a pool in the foreground, 17 in. by 21 in., from the Alexander Young collection, 1,600 gns.; and *Environs d'Arleux*, farm buildings seen through some birch trees, milkmaid, and other peasants, 22 in.

by 16 in., 2,400 gns.; N. Diaz, *Environs de Fontainebleau*, peasant and cattle in a pasture, on panel, 16 in. by 21 in., 480 gns.; and *Peasant Girl* in a red skirt and white blouse, carrying a puppy, on panel, 17 in. by 12 in., 250 gns.; Jules Dupré, *Le Soir*, a rough road across a common, 17 in. by 21 in., 290 gns.; and *Le Baigneuses*, a woody river scene, with children bathing, evening, 9 in. by 12 in., 360 gns.; H. Fantin-Latour, *An Idyll*, two wood nymphs under a tree, 14 in. by 17 in., 280 gns.; *Dahlias*, 12 in. by 15 in., 1877, 150 gns.; and *Roses in a Bowl*, 8 in. by 12 in., 180 gns.; H. Harpignies, *The Last Days of Summer*, 37 in. by 64 in., 1863, 1,150 gns.; *Un Coup de Vent*, 18 in. by 25 in., 1900, 400 gns.; and *The Bridge*, on panel, 17 in. by 12 in., 1894, 130 gns.; E. Isabey, *The Massacre of Saint Bartholomew*, 29 in. by 22 in., 1866, 180 gns.; Ch. Jacque, *The Shepherdess*, peasant girl in white bodice and blue skirt, leaning upon a staff at the foot of a large tree, 31 in. by 25 in., 1,650 gns.; F. P. Ter Meulen, *Flock of Sheep Grazing on a River Bank*, 27 in. by 37 in., 135 gns.; J. F. Millet, *Les Falaises*, view looking along the coast, with high dunes on the right, 36 in. by 45 in., 1,100 gns.—this came from the artist's sale, and was at one time the property of the notorious Madame Humbert; A. T. J. Monticelli, *By the River Bank*, a party of ladies and children in a meadow, on panel, 15 in. by 23 in., 450 gns.; F. Roybet, *The Cavalier*, on panel, 31 in. by 25 in., 260 gns.; and *The Chief of the Inquisition*, on panel, 31 in. by 25 in., 210 gns.; H. Le Sidanier, *Summer Evening*, houses on a canal, 19 in. by 23 in., 120 gns.; and Fritz Thaulow, *Clair de Lune*, village on a river, with a punt, cart, and figures, 31 in. by 39 in., 190 gns.

Early English School: The first picture in this section was by an anonymous artist, who proved to be Norman Macbeth, R.S.A., a *Portrait of an Old Woman*, in red shawl and mob-cap, knitting, 27 in. by 22 in., 105 gns.; T. Gainsborough, *Portrait of Miss Adney*, half figure, white dress with pink ribbons, lace head-dress with pink bow, oval, 28 in. by 23 in., 2,800 gns.; and *J. Tompion*, friend and patron of the artist, known as Beau Tompion, in brown coat and red vest trimmed with gold, oval, 28 in. by 23 in., 1,400 gns.; J. Hoppner, *Portrait of Henrietta, daughter of the Hon. Charles Vane*, wife of Sir William Langham, Bart., whom she married in 1795, and who died in 1809, in white dress with grey sash and flowing muslin scarf, standing by the side of some rocks overlooking the sea, 53 in. by 44 in., 5,200 gns.—this picture, which was sold at Christie's in 1894 for 400 gns., was engraved by C. Wilkin in 1800, but with considerable variations; Sir T. Lawrence, *Portrait of Harriet, second wife of George IV., Earl of Aberdeen*, in crimson dress cut low, an Indian shawl thrown over her right shoulder, 29 in. by 24 in., 1,850 gns.; Sir H. Raeburn, *Portrait of Lady Mary Douglas*, daughter of James, Earl of Morton, and second wife of the 4th Earl of Aboyne, in grey silk dress with white front and cap, black lace scarf drawn closely around her, 50 in. by 40 in., 1,600 gns.; and Sir Joshua Reynolds, *Portrait of Sir Robert Fletcher*, Colonel in the East India Company, half figure, in uniform, bareheaded, oval, 29 in. by 23 in., 420 gns.—this portrait, which was engraved by W. Dickinson in 1774, was sold at Christie's in 1880 for 32 gns.

The water-colour drawings included: D. Cox, *Returning from Market*, a peasant woman and a girl on the edge of a common, 11 in. by 14 in., 110 gns.; and *Richmond Castle*, 7 in. by 11 in., 100 gns.; C. Fielding, *Edinburgh*, a distant view of the town and the Firth of Forth, 19 in. by 30 in., 1825, 205 gns.; Birket Foster, *Going to Market*, 11 in. by 18 in., 240 gns.; J. Holland, *The Rialto, Venice*, 18 in. by 28 in., 1862, 200 gns.; J. M. W. Turner, *Küsnacht, Lake of Lucerne*, the village with its white tower at the head of the bay, 11 in. by 18 in., painted for Mr. Munro in 1843, 1,700 gns.—from the Munro sale of 1878 (970 gns.), and the Swinburne sale of 1904 (720 gns.); and *Splügen Pass*, a view up the valley encircled by mountains, 11 in. by 17 in., 510 gns.; and E. M. Wimperis, *View near Hemingford*, with a peasant woman and a girl on a rustic bridge, 18 in. by 18 in., 100 gns.

The second day's sale of the Milburn collection was filled in with the drawings and pictures of the late Mr. E. Nettlefold (who died on April 11th, aged 53), of Harborne Hall, near Birmingham, and various other properties. Among the Nettlefold drawings there were: G. Barret, two classical river scenes, *Morning and Evening*, with figures and animals, 11 in. by 16 in., 210 gns. and 200 gns.; six by J. M. W. Turner, *Lucerne from the Walls*, 12 in. by 18 in., done for John Ruskin in 1842, 1,300 gns.; *Folkestone: Twilight*, a scene on the coast with a promontory and church in the distance, 17 in. by 25 in., signed and dated 1824, engraved in Cook's "Gallery," and founded on the large sketch in the National Gallery, 1,000 gns.—at the W. Leach sale of 1887, when it was catalogued as *Dover*, this realised 810 gns.; *Hastings*, a view off the coast, 7 in. by 11 in., 350 gns.; *Shrewsbury*, the new Welsh bridge, 8 in. by 10 in., 1796-8, 380 gns.; *Sidmouth*, a rough sea with rowing boats near a fantastic rock, 7 in. by 10 in., engraved by T. Lupton in Ruskin's *Harbours of England*, and from the Bolckow collection, 1891 (115 gns.), 190 gns.; and *Ramsgate*, a sketch, 6 in. by 9 in., 140 gns. Turner's drawing of *Windermere*, a view looking across the lake, with the sun sinking over the mountains in the distance, 11 in. by 18 in., engraved by J. T. Wilmore in *England and Wales*, 1837, was purchased by Lord Dudley at the Gillott sale of 1872 for 1,950 gns., and now sold ("the property of a nobleman") for 1,900 gns. Turner was also represented in the sale by a small number of drawings and pictures which were presented by the artist to Mrs. Pound, and given by her son to the present vendor. Among the drawings was a *View on the Rhine*, 8 in. by 11 in., 330 gns.; and three small pictures: *Margate Jetty*, 14 in. by 10 in., 420 gns.; *Off Deal*, 8 in. by 11 in., 510 gns.; and a *Sailing-Boat off Deal*, 8 in. by 11 in., 540 gns. The palette used by Turner when painting at Chelsea sold for 25 gns. A few of the other lots in this sale may be mentioned. Drawings: J. F. Lewis, *The Harem of a Memlook Bey*,

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35 in. by 53 in., 1849, 500 gns.; H. G. Hine, *Corfe Castle*, 19 in. by 35 in., 1889, 175 gns.; Birket Foster, *Windy Day on the Surrey Hills*, 8 in. by 12 in., 205 gns.; A. Mauve, *Peasants with Sheep*, snow scene, 9 in. by 13 in., 250 gns.; J. W. North, *Charles Wain: Girls returning from a Christmas Dance at a Farm*, 25 in. by 35 in., 1872, 110 gns.; C. Stanfield, *Wreckers off Fort Rouge, Calais*, 12 in. by 18 in., 160 gns.; and Rosa Bonheur, *The Lion Family*, 22 in. by 30 in., 1887, 530 gns. Pictures: Erskine Nicol, *Sunday Morning*, 19 in. by 26 in., 1867, 200 gns.; H. Fantin-Latour, *Roses Trémieres*, 28 in. by 23 in., Royal Academy, 1890, 410 gns.; N. Diaz, *Landscape*, with five horses near a stream, 9 in. by 16 in., 190 gns.; A. Vollon, *Henri IV's Bridge, Paris*, 12 in. by 16 in., 185 gns.; J. Maris, *The Mouth of a River*, with boats, 13 in. by 19 in., 140 gns.; A. Neuhuys, *Minding Baby*, 18 in. by 12 in., 105 gns.; B. W. Leader, *A Sunny Evening, North Wales*, 36 in. by 60 in., 1884-5, 280 gns.

Messrs. Garrod, Turner & Son, of Ipswich, sold, by direction of Col. R. H. Lloyd-Anstruther, the contents of Hintlesham Hall, Suffolk, on June 16th and three following days. There were a few interesting old pictures, in the cataloguing of which the auctioneers had the advantage of the extensive knowledge of the Rev. Edmund Farrer, F.S.A., the author of the very useful volume on *Portraits in Suffolk Houses*. The more important portraits at Hintlesham were: T. Gainsborough, *Capt. Heneage Lloyd*, of the Coldstream Guards (died 1777), 29 in. by 25 in., 130 gns.; R. Walker, *Portrait of Oliver Cromwell*, in armour, 40 in. by 32 in., 85 gns.; Sir Godfrey Kneller, *Portrait of a Countess of Winchelsea and Nottingham*, *circa* 1710, 39 in. by 49 in., 115 gns.; Sir Peter Lely, *Portrait of a Lady of the Willoughby Family*, in low-necked bodice and blue and brown robe, spaniel on lap, *circa* 1680, 52 in. by 42 in., 320 gns.; and Zucchero, *Portrait of Cecile, daughter of John Wentworth*, and wife of Thomas Finch, 2nd Earl of Winchelsea, with her eldest child, 48 in. by 38 in., 98 gns.

Messrs. Christie's sale of June 18th was made up of two collections of modern pictures and water-colour drawings, one of which was that of the late Mr. John Hick, of Mytton Hall, Whalley, and the other was anonymous; but, as many of the drawings and pictures had been lent to the Franco-British Exhibition of last year by Sheriff Wakefield, the identity of the owner was not very obscure. The day's total amounted to about £7,500. Only three pictures in the Hick portion reached three figures: W. P. Frith, *Claude Duval*, 20 in. by 28 in., 1886, 105 gns.; P. Nasmyth, *Landscape*, with a pool in the foreground, on panel, 12 in. by 16 in., 1829, 215 gns.; and B. West, *Cupid and Psyche*, 54 in. by 55 in., 1808, 105 gns. The second property included an important series of 24 drawings by Birket Foster, and among them: *In the Market Place, Verona*, 27 in. by 40 in., 480 gns.; *Highland Scene, near Dallmally*, 30 in. by 48 in., 550 gns.; *Watering Horses and Cattle*, 8 in. by 15 in., 180 gns.; *A Mercer's Shop at Dol, Brittany*, 17 in. by 27 in., 130 gns.; *Frimley Green, near Farnborough*, 11 in. by 15 in., 155 gns.; *Hollin Lane Cottage, near Egham Road*, 11 in. by 15 in., 150 gns.; *The Hayfield*, 9 in. by 14 in., 200 gns.; *A Lane in Surrey*, 8 in. by 13 in., 290 gns.; and *The Pig-Sty*, 7 in. by 10 in., 165 gns. Among the pictures were: Ernest Crofts, *Prince Rupert and his Staff at Marston Moor*, 41 in. by 62 in., Royal Academy, 1904, 220 gns.; E. Blair Leighton, *Where there's a Will there's a Way*, 35 in. by 23 in., 1892, 120 gns.; and Sir L. Alma Tadema, *After the Drive*, 6 in. by 3 in., 110 gns.

The Gaskell Collection

THE collection of the late Mr. Holbrook Gaskell, of Wootton, near Liverpool, a well-known business man of that city, chairman of the *Liverpool Post* and of other papers, who died on March 8th, and left estate of the gross value of £433,000, appears to have been formed some quarter of a century or more ago. It is an accurate reflection of the collecting taste of that period, and it is almost unnecessary to state that that species of taste is no longer fashionable. There was, therefore, a very serious drop in the prices of many of Mr. Gaskell's pictures; but, on the other hand, some of the others have shown a large margin of profit. The collection (sold on June 24th and 25th) comprised 249 lots, which realised a total of £55,636 5s. 6d. The surprise of the sale was in connection with Turner's picture of *The Burning of the Houses of Lords and Commons, October 16th*, 1834, a view taken from the Surrey side near Westminster Bridge, which is seen on the left crowded with figures; in the right distance, through the flames and smoke, appear the towers of the Abbey. This picture, 35 in. by 47 in., was exhibited at the Royal Academy of 1835, and passed into the collection of Mr. C. J. Palmer, of Portland Place, at whose sale in 1868 it realised 1,455 gns. It was afterwards in Mr. John Graham's collection, which was dispersed in 1886; but this Turner appears to have been sold privately to Mr. Gaskell. It now realised 12,500 gns. —the second highest auction price for a Turner. There are two other versions of this subject, one, slightly smaller, which realised 1,500 gns. in 1888, and the other, very much smaller, was in the Sanderson sale of last year. Mr. Gaskell also owned another Turner picture, *The Devil's Bridge, St. Gothard*, the bridge, with its torrent rushing underneath, occupies the centre of the picture, crossing it are soldiers with baggage, etc., 860 gns.—at the Allnutt sale of 1863 this sold for 65 gns., and at the Burnett sale of 1885, 900 gns. The Turner drawings may here be grouped with the pictures. They were:—*Dartmouth Cove*, a sunny afternoon view looking down from a height on to the cove, 11 in. by 15 in., 1820-25, engraved by W. R. Smith for *England and Wales*, 1827, 720 gns.—from the Heugh sale, 1874 (850 gns.); *Poole Harbour, Dorsetshire*, a timber-waggon descending the road towards the harbour, 5 in. by 8 in., *circa* 1812, engraved by G. Cooke for *The Southern Coast*, 1814, 260 gns.—from the Dillon sale, 1869 (335 gns.), and the Farnworth sale, 1874 (410 gns.); *Plymouth: the Cat Water*, 6 in. by 9 in., *circa* 1823, engraved in mezzotint by T. Lupton for Turner's

Harbours of England, 520 gns.; *Dartmoor: Source of the Tamar and Torridge*, a figure by the stream in the foreground, evening effect, 8 in. by 12 in., *circa* 1812, engraved by W. B. Cooke for *The Rivers of Devon*, 1816 (but unpublished), 200 gns.—from the Heugh sale, 1874 (250 gns.); *The Mosque of St. Sophia, Constantinople*, *circa* 1825-30, vignette, engraved by E. Finden for Murray's *Byron*, 260 gns.—from the Farnworth sale, 1874 (150 gns.); and *Hornby Castle*, 8 in. by 12 in., 85 gns.

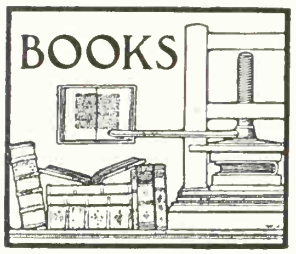
Taking the remainder of the sale in the order of dispersal, there were the following modern pictures:—J. Constable, *Arundel Mill and Castle*, a view on the river, with old buildings on the right, 27 in. by 37 in., the last picture painted by the artist, and exhibited at the Royal Academy of 1837, 8,400 gns.—this was included in Constable's sale at Foster's, Pall Mall, in May, 1838 (lot 81), when it sold for 85 gns.; and this is apparently the only other occasion on which it has appeared in the sale-room; T. S. Cooper, *Four Cows in a Stream*, 19 in. by 27 in., 1852, 130 gns. Seven by D. Cox, including: *Counting the Flock*, a scene near Bettws-y-Coed, 23 in. by 33 in., 1852, 900 gns.—from the Bolckow sale, 1888 (1,980 gns.); *Washing Day*, a landscape with peasant women and child at a stream, 17 in. by 24 in., 1,200 gns.—from the Gillott sale, 1872 (900 gns.); *Flying the Kite: a Windy Day*, a view over a sandy common, 18 in. by 28 in., 1851, 1,670 gns.; *The River Llugwy, Bettws-y-Coed*, with a peasant watering horses, 17 in. by 25 in., 1852-3, 1,100 gns.; and *The Welsh Funeral*, 21 in. by 29 in., 420 gns.—this realised 730 gns. at the artist's sale in 1873; T. Faed, *Only Herself*, 30 in. by 21 in., from the Royal Academy, 1869, 190 gns.; three by Sir Luke Fildes, *The Return of a Penitent*, 52 in. by 100 in., Royal Academy, 1879, 920 gns.; *A Venetian*, 58 in. by 40 in., Royal Academy, 1881, 200 gns.; and *Rosa Siega: a Venetian Peasant Girl*, 32 in. by 22 in., 1876, 240 gns.; two by Peter Graham, *Driving Home the Flock*, 23 in. by 35 in., 1875, 410 gns.; and *A Spate in the Highlands*, 23 in. by 17 in., 1867, 205 gns.; J. F. Herring, sen., *Feeding the Horses*, 56 in. by 43 in., 1846, the engraved work, 320 gns.; F. Holl, *The Emigrant's Departure*, 35 in. by 28 in., 1878, 140 gns.; J. Holland, *The Doge's Palace and the Dogana, Venice*, 11 in. by 22 in., 1860, 280 gns.; J. C. Hook, *Are Chimney-Sweeps Black?* 28 in. by 43 in., Royal Academy, 1868, 400 gns.—from the Baron Grant sale of 1877 (1,120 gns.); J. F. Lewis, *The Hosh (Courtyard) of the Coptic Patriarch's House, Cairo*, on panel, 44 in. by 43 in., Royal Academy, 1864, 490 gns.—from the W. Leaf sale, 1875 (1,850 gns.); four by J. Linnell, sen., *The Sand Cart*, on panel, 25 in. by 36 in., 1851-66, 560 gns.; *Gillingham on the Medway*, 35 in. by 71 in., 620 gns.—from the Farnworth sale, 1874 (1,250 gns.); *The Coming Storm*, 19 in. by 27 in., 1865, 320 gns.—from the Holdsworth sale, 1881 (590 gns.); and *Thames Fishermen*, on panel, 9 in. by 15 in., 1829, 110 gns.; two by Sir J. E. Millais, *The Rescue*, interior of a burning house, a fireman descending the staircase with three children, whose mother kneels on the stairs and holds out her arms to receive them, 47 in. by 33 in., Royal Academy, 1855, 1,200 gns.—this realised 1,250 gns. at the Arden sale in 1879; and *Just Awake*, a fair-haired child sitting up in bed looking upwards, 35 in. by 27 in., Royal Academy, 1868, engraved by T. O. Barlow, 800 gns.—this realised 1,250 gns. in the Hargreaves sale of 1873; G. Morland, *A Cottage Fireside*, 40 in. by 40 in., 300 gns.; W. Müller, *Gillingham on the Medway*, 28 in. by 20 in., 1844, 410 gns.; P. Nasmyth, *Landscape*, with a windmill on rising ground, on panel, 11 in. by 15 in., 440 gns.; and *Sonning-on-the-Thames*, on panel, 12 in. by 18 in., 250 gns.; Erskine Nicol, *The Ejected Tenant*, 36 in. by 26 in., 1865, 260 gns.; three by J. Phillip, *La Loteria Nacional: Reading the Numbers*, 51 in. by 66 in., 1,050 gns.—from the Baron Grant sale, 1877 (3,000 gns.); *A Cigarera taking a Quiet Whiff*, 23 in. by 19 in., 1864, 400 gns.—from the F. T. Turner sale, 1878 (1,520 gns.); and *A Scotch Baptism*, on panel, 16 in. by 24 in., 1851, 130 gns.; J. Stark, *Woody Road Scene*, with a cottage, cows coming down to water, on panel, 19 in. by 15 in., 170 gns.; Sir L. Alma-Tadema, *Rose of all the Roses*, on panel, 14 in. by 9 in., Royal Academy, 1886, 1,100 gns.; and H. Wallis, *Elaine*, 24 in. by 50 in., Royal Academy, 1861, 280 gns.

Continental Schools: O. Achenbach, *Sta. Lucia en Fête, Naples*, 55 in. by 77 in., 1874, 250 gns.; Rosa Bonheur, *The Meadow: Horses and Oxen at Pasture*, 20 in. by 33 in., 1860, 440 gns.; Jules Dupré, *Landscape*, with three cows at a pool in the foreground, 7 in. by 9 in., 410 gns.; C. Van Haanen, *The Cobbler's Shop, Venice*, on panel, 22 in. by 15 in., 1882, 180 gns.; and C. Seiler, *An Argument*, on panel, 8 in. by 10 in., 1890, 145 gns. The drawings by artists of the English School included, in addition to the Turners already described, the original sketches by H. K. Browne ("Phiz") for *Little Dorrit*, 42 in pencil and pen and ink, 520 gns.; and the similar series in pencil for *A Tale of Two Cities*, 17 in number, 500 gns. Of the 28 water-colour drawings by D. Cox, the more important were: *Brough Castle, near Kendal*, 23 in. by 33 in., 240 gns.; *Rocky Scene, near Capel Curig, North Wales*, 1851, 23 in. by 34 in., 200 gns.—from the Heugh sale, 1874 (1,000 gns.); *Returning from Market*, 10 in. by 15 in., 1855, 140 gns.; *Asking the Way: Take the Left Road*, 14 in. by 20 in., 1854, 140 gns.—from the artist's sale, 1873 (350 gns.); *A Watermill in Staffordshire*, 10 in. by 14 in., 140 gns.; *The Peat Gatherers, North Wales*, 18 in. by 29 in., 410 gns.—from the artist's sale (670 gns.); *Mountainous Landscape*, with a flock of sheep, a sketch near Bolton Abbey on the reverse, 18 in. by 26 in., 150 gns.—from the artist's sale (330 gns.); *The Skirts of a Forest*, 18 in. by 26 in., 160 gns.—from the artist's sale (420 gns.); *The Gleaners*, 7 in. by 11 in., 1830, 130 gns.; *Dort, from the Sea*, 7 in. by 11 in., 1831, 130 gns.; *Haymaking on a Windy Day*, 7 in. by 11 in., 1853, 165 gns.—nearly all these drawings, with others in the sale, were lent to the David Cox Exhibition at Birmingham in 1890; Copley Fielding, *Ben Verlich, Loch Earn, Perthshire*, 17 in. by 24 in., 1842, 340 gns.—from the Farnworth sale, 1874 (400 gns.); *Shipping off Seaford; Beachy Head in the Distance*, 17 in. by 24 in.,

320 gns.—also from the Farnworth sale (370 gns.); Birket Foster, *Teaching Dolly to Dance*, 13 in. by 28 in., 300 gns.; W. Hunt, *Dead Peacock on a Table*, 13 in. by 23 in., 100 gns.; and *Flowers in a Jug and a Bird's Nest on a Table*, 19 in. by 15 in., 110 gns.; S. Prout, *The Rialto, Venice*, 16 in. by 23 in., 170 gns.; F. Walker, *The Peep Show*, 9 in. by 11 in., 1860, 270 gns.; P. de Wint, *Beverston Castle, Gloucestershire*, 17 in. by 23 in., 360 gns.; and *Barges on the Witham, Lincolnshire*, 16 in. by 21 in., 290 gns.—from the Heugh sale, 1874 (490 gns.).

On June 24th Messrs. Knight, Frank & Rutley sold the pictures removed from Buckland, Berks., by order of Sir William Throckmorton, Bart., and among these were: Snyders, *Still Life*, game, fruit, foliage, and birds, on panel, 48 in. by 49 in., 540 gns.; J. B. Pater, *Camp Scene*, with numerous figures, 10 in. by 13 in., 1,450 gns.; Isaac Ostade, a companion pair of small circular pictures, on panel, *The Music Party* and *The Smokers*, 220 gns.; and S. Ruysdael, *The Ferry Boat*, with the ruins of a castle and group of cattle to the left, 31 in. by 42 in., 550 gns.

THE library of the late Rev. N. Dimock, one time vicar of St. Paul's, Maidstone, proved to contain a very large number of books almost wholly of a theological character. The vast majority of those in 8vo were catalogued in parcels consisting of a dozen or more volumes, and however useful they may have been to their owner from a practical, every-day standpoint, their importance is not otherwise sufficient to warrant much being said about them here. It may just be mentioned that among these 8vo books J. P. Migné's *Patrologiæ Cursus Completus* from 1850 to 1860, together 69 vols., realised £12 (cf.), and Joan à Lasco's *De Sacramentis Ecclesiæ Christi*, 1552, a fine copy in blue morocco antique, £4 8s. The books in 4to and folio were of much greater moment, and among those we notice Du Cange's *Glossarium*, 8 vols., 1840-57, £10 15s. (cf. uncut); the very rare *Codex Liturgicus* of Assemanus, vols. 1 to 11, 4to, 1749-63, £10 10s. (uncut); Martene's *De Antiquis Ecclesiæ Ritibus*, 4 vols., folio, 1736-38, £4 (vel.); Thomas Aquinas's *Catena Aurea*, without any imprint, but dating from Esslingen about the year 1470, £10 (old mor.); and Goar's *Euchologion*, the second edition, printed in Venice in 1730, £5 (hf. vel.). This does not make a very inspiriting list; in fact, the highest amount realised during the entire sale—which included a number of other properties—was no more than £19 5s., this sum being obtained for a wormed and stained copy of the first edition of Holbein's *Dance of Death*, printed at Lyons in 1538, 4to, under the title of *Les Simulachres et Historiées Faces de la Mort*. This is a really important work which sells for about £40 when in good condition.



Every perfect copy contains 41 wood-cuts, representing Holbein's well-known analysis of the doings of death in every grade of society from pope to beggar.

On May 26th and following day Messrs. Hodgson sold a number of books from the libraries of Sir Maurice Holzmann and the late Mr. J. H. Radford, of Yelverton, Devonshire, the former consisting chiefly of treatises on Switzerland, the Alps, mountaineering, and kindred subjects, in various European languages. A few of these realised substantial prices, as, for example, the *Jahrbuch des Schweizer Alpenclub*, or year-book of the Swiss Alpine Club, from the commencement in 1864 to 1908, with index (vols. 1 to 20), and the maps, these last being bound separately, together 53 vols., 8vo, and 3 portfolios, £9 5s. (cl.); *The Alpine Journal*, from the commencement in 1863 to February of this present year, being vols. 1 to 24, index (vols. 1 to 15), and library catalogue, together 24 vols. in the original brown cloth, and 6 numbers sewed, £27; Lory's *Voyage Pittoresque de l'Oberland Bernois*, containing 30 coloured plates, 1822, royal folio, £18 (large paper, bds., uncut); and the same author's *Souvenirs de la Suisse*, 1829, folio, £37 10s. (hf. mor., g.e.). Neither of these works often occurs for sale. Mr. Radford's library contained a number of Victorian illustrated books chiefly of "the 'sixties"—works of art and of general literature, including the Edinburgh edition of *R. L. Stevenson's Works*, 28 vols., 1895-8, with the letters as edited by Sidney Colvin, 2 vols., with additional letters, 4 leaves, 1899; *The Biography* by Graham Balfour, 2 vols., 1901; and *Stevensoniana* by J. A. Hammerton, 1907, together 33 vols., all in the original buckram as issued, £41; Malory's *Le Morte Darthur*, as illustrated by Aubrey Beardsley, 3 vols., small 4to, 1893, £6 17s. 6d. (cl.); the *Novels of Matteo Bandello*, 6 vols., small 4to, 1890, £6 (vel.); and *The Studio*, from the commencement in 1893 to September 15th, 1908, in 38 vols. (cl.); and 24 numbers with 29 of the extra publications, 14 vols. (cl.) and 15 sewed, together 67 vols. and 24 numbers, £12. The English illustrated books, chiefly of "the 'sixties," realised very little, notwithstanding the attempts which have been made to resuscitate them. The reason is obvious. Books of this class are almost always illustrated either by line engravings or wood-cuts, and neither of these styles of art is at present appreciated as a general rule, so far, at any rate, as modern works are concerned.

On June 7th Messrs. Christie, Manson & Woods commenced the sale of an extensive portion of the library of Mr. Henry B. H. Beaufoy, a noted collector of the early part of the nineteenth century. The sale took place by order of the Beaufoy trustees, who are removing the remainder of the library to Coombe House, Wiltshire, and proved to be of a most varied character, Mr. Beaufoy having apparently directed his attention to books in almost every department of literature and in a variety of European languages. The catalogue, comprising 2,033 lots, described and set forth on 332 pages, was naturally bulky, and might have been considerably reduced had smaller type and less spacing been resorted to. However, this is a matter of little practical concern, the main point

being centred in the textual accuracy of the descriptions and the method of their setting down, and in both of these respects the cataloguer had done his work as well as it could be done, regard being had to the present-day demand for minuteness of detail—a demand which cannot be safely ignored when books of any degree of importance are involved. To report this sale at length would be an impossibility, regard being had to the space available, so the best course to adopt will be to call attention to some of the books which for one reason or another seem worthy of special consideration. Such, for example, is Comte Auguste de Bastard's *Peintures et Ornements des Manuscrits*, an ambitious work, which will be found mentioned in the *Quarterly Review* for June, 1844. This work was never completed in accordance with the terms of the prospectus, for the simple reason that it was found impracticable to procure the £668,000 —or in francs 16,032,960 — which would have been swallowed up in the process. The most that seems to have been accomplished was to publish seventeen (or possibly twenty) parts of the first of the three sections, into which the *Partie Française* was to be divided, at the price of £1,226. It cost some £80,000 to do this, so that this colossal work, even so far as it has gone, may fairly claim to be the most expensive publication which has ever been entered upon. At Christie's on June 7th, the £1,226 fell to £70, and even that attenuated price is an advance upon the £57 realised at Sotheby's in 1891 for a somewhat similar copy. While on the subject of expensive books—expensive, that is to say, to produce—it may be pointed out that Viscount Kingsborough's *Antiquities of Mexico*, 9 vols., imperial folio, 1831-48, is said to have cost about £30,000; Silvestre's *Paléographie Universelle*, 4 vols., folio, 1839-41, £20,000; and Tissot's *Life of our Lord Jesus Christ* very nearly £40,000. In cases such as these it is always the illustrations which cost the money, a fact which may be better appreciated, perhaps, when it is mentioned that Samuel Rogers, the banker-poet, spent more than £7,000 in the embellishment by Turner and Stothard of his *Poems* published in 1830, and *Italy*, which saw the light in 1834.

As is well known, 18th and 19th century Greek and Latin classics have been on the down grade for a long time, and unless the 68 volumes of the *Auctores Classici Latini*, the Barbou editions printed at Paris between 1753 and 1791, had been on large paper and exceedingly well bound in contemporary French morocco extra, they never would have realised as much as £30. The binding saved them, and it saved also the 184 volumes, also on large paper, of *Valpy's Auctores Classici Latini*, 1819-30, better known as the *Delphin and Variorum Latin Classics*, which sold for £24 (hf. mor. ex. by Mackenzie). A complete set of this latter work, in half calf and on small paper, realised as little as £3 3s. in December, 1905, this affording cogent evidence of its abysmal fall under ordinary conditions. It is somewhat curious that collectors should take extreme interest, as they are said to do, in old catalogues of book sales, for these invariably contain the most meagre descriptions, while the prices realised are, of course, completely obsolete. Nevertheless a collection of auction catalogues of books sold by Evans from the year 1812 to 1845, interleaved, priced and indexed, the whole bound in 55 vols., went for as much as £28 (hf. mor.). Modern works of reference, such as *Auction Sale Prices*, for example, have obviated the necessity of relying upon the catalogues themselves, except under very special circumstances; though any old catalogues issued prior to 1887 have a certain interest and consequent value of their own, as that was the earliest year in which their contents were collected, printed in book form, and indexed.

Talking of the Greek and Latin classics reminds us that many volumes of Bodoni's series were disposed of at this sale, a vellum-paper copy of the *Iliad*, printed at Parma, in 3 vols., folio, 1808, selling for as much as £27. Only thirty copies were printed on vellum-paper, and this particular one was handsomely bound in purple morocco extra. The first French translation of *Terentius*, printed by Anthoine Verard at Paris, without date (*circa* 1500), is another important work of the kind, as also interesting since it contains a number of fine wood-cuts. The Beaufoy copy in calf extra sold for £105, and would have realised more had not the title been mounted. Sir John Thorold's example, wanting two folios, sold for £32 ten years ago (mor. ex.), and though a comparison is, under the circumstances, hardly possible, there can be little doubt that *Editiones Principes* of the classics are steadily advancing in favour. The reason is clear. It is because they constitute, with hardly any exceptions, extremely important examples of early typography. Thus, the first edition of *Virgil*, printed at Rome by Sweynheym & Pannartz, without date (but about 1469), is one of the scarcest and most valuable of all the ancient classics, and although the Venetian edition of 1475 cannot compare with it in any respect, that, too, is sought for on account of two qualifications possessed by it. It is not only a noticeable example of ancient printing, but the first edition of *Virgil* containing a commentary. The copy sold on this occasion realised £60 (mor. ex., by Kalthoeber, one or two leaves repaired). In determining the relative degrees of importance possessed by books of the class under discussion the date of publication has to be considered first of all, for it is chiefly the comparatively modern works which have fallen upon such evil days.

As previously stated, it is not possible to give anything approaching a full account of the Beaufoy sale in a necessarily short article. The utmost that can be accomplished is to call attention to a few of the books which for one reason or another deserve special mention, remarking, if need be, upon some of their peculiarities. The following may be selected from among very many:—Billardon de Sauvigny's *Les Après-soupers de la Société*, 6 vols., 16mo, 1782-3, containing 28 fine plates after Eisen and others, £34 (French mor. ex.); Boccaccio's *Il Decamerone*, 5 vols., 8vo, 1757, containing the extra series of plates known as *Les Estampes Galantes*, consisting of frontispiece without letterpress and 20 plates on fine paper £56 (contemp. French mor.); a fine set of *L'Histoire et Mémoires de l'Academie Royale*, 52 vols., 4to, 1717-1843, £20 (contemp. French mor.); *Les Annales de Chimie*, a series of 215 volumes in half-morocco, 1816-85, 8vo, £60;

Capt. Luke Foxe's *North-West Fox*, 1635, 4to, containing the frontispiece and folding map, the latter mounted, £19 (old russ., slightly wormed); Jacquin's *Selectarum Stirpium Americanarum Historia*, n. d. (but about 1780), with title page disclosing a hand-coloured design and 264 original coloured drawings with descriptions, £97 (mor. ex.); the *De Plurimis Claris Mulieribus* of Forestus Bergomensis, printed at Ferrara in 1497, folio, £39 (mor. ex.); and Blaeu's *Atlas Major*, possibly on large paper, 11 vols., folio, 1662-7, £30 (old French cf.). In March last a set of 12 vols., certainly on large paper, was sold at Sotheby's for £46 (contemp. mor. ex.). It is essential to note that the maps were coloured in each instance, and that both sets were sold as they generally are: "Not subject to return."

The Beaufoy Library, though notable in many respects, was chiefly so, perhaps, for the number of long series of volumes contained in it. Thus there were 251 volumes of the *Chronicles and Memorials of Great Britain and Ireland*, published under the direction of the Master of the Rolls. These realised £72 (rox. and hf. cl.), while an unusually fine and complete set of the *Collection d'Estampes, Cabinet du Roi*, 24 vols., folio, 1666-89, brought £80 (cf. ex.). It is most unusual to find so many volumes of this work in one library; indeed, collectors are often content with the one devoted to the tapestries, a folio published in 1670, containing 47 plates and vignettes representing the four elements and the four seasons. Another interesting collection comprised 208 tracts relating to the French Revolution in its earlier period, formed by Prince Talleyrand, the whole bound, with MS. index, in 21 vols., 8vo, 1789-96, £50. These, however, are only mentioned incidentally, as they formed but one collection among many relating to Ireland, the Lee Priory Press, Marie Antoinette, theatrical subjects, Napoleon I., ancient and modern coins in great variety, military subjects, the Popish Plot discovered by Titus Oates and others, and all manner of miscellanea too numerous to mention. The fine collection of 87 *Views of Vienna* as engraved by Schutz and Ziegler, and published in 1784, must not be overlooked. The plates were all coloured, and the entire work, bound in mottled calf, realised £145, a good but not a record price, for as much as £158 was obtained at Sotheby's in 1901 for the late Sir William Fraser's copy in much the same condition and binding. So, also, attention should be directed to Silvestre's *Paléographie Universelle*, 4 vols., 1839-41, previously mentioned in connection with the great expense attending its production. This work, together with additional descriptive letterpress, translated and edited by Sir F. Madden, the whole in 6 vols. folio, sold for £40 (mor. ex.), while Tijou's *New Book of Drawings*, 1693, folio, made £54 (cf. ex.). John Tijou was an artist in ironwork, and the 19 designs in this book disclose "severall sorts of worke," as gates, balconies, and so on. Messrs. Batsford, of High Holborn, reproduced it in 1896, with a preface by Mr. J. Starkie Gardner, from which it appears that Tijou, of whose parentage or life nothing is known, prepared designs for several of the great iron gates at Hampton Court, Burleigh House, Chatsworth, Trinity College Library, and other places.

The total sum realised for the 2,033 lots in the catalogue of the Beaufoy sale was £10,648 17s. 6d., and it must be remembered that many books were withheld for removal to Coombe House; so that this library was, as a whole, of very considerable importance. We must, however, leave it and pass on to a sale held by Messrs. Puttick and Simpson on June 17th and 18th, which realised more than £1,000, the amount being very evenly distributed. *Hogarth's Works, as restored by Heath* from the original plates, a large atlas folio book published by Baldwin & Cradock, with a secret pocket at the end containing several suppressed plates, realized £5 5s. (hf. mor., g.e.), quite a large sum for this work, which usually brings no more than about £3; *Gulliver's Travels*, 2 vols., 1726-7, with each part paged separately, but with the inscription round the portrait as usual, £12 (contemp. cf.); the original 20 parts in 19 of *Martin Chuzzlewit*, in their wrappers, clean and perfect throughout, 1843-4, £10 10s.; and the original 8 parts in 7 of *A Tale of Two Cities*, 1859, described as an immaculate set, £14 10s. Lycett's *Views in Australia*, 50 coloured plates and maps, in the original 13 parts, 1824, sold for £14 15s. (wrappers), and Janscha's *Collection des Vues de Vienne*, containing a map and 30 coloured views, 1787, folio, £48 (orig. hf. mor.). The feature of this sale consisted, however, in the 21 original water-colour drawings made by Stothard for Pickering's 1836 edition of *Walton's "Compleat Angler."* This set realised as much as £120.

The month of June was brought to a close by the sale at Sotheby's of a number of valuable old books selected from the library of Colonel Cotes, of Pitchford Hall, Shropshire. The catalogue contained but 246 lots, and that these should have realised £1,408 testifies to the importance of the collection as a whole. *Poems by "J. C.," i.e.*, John Cleveland, the second edition of 1651, with fine impression of the portrait by Marshall, sold for £26 (orig. cf., with all the blank leaves); Galileo's *Discorsi e Dimostrazioni Mathematiche*, 1638, small 4to, in a very fine and elaborate binding of old French morocco by Le Gascon, £74; Reggio's *Songs set to Music*, engraved throughout about the year 1679, probably bound by Samuel Mearne, and most elaborately and artistically tooled, £50; *Shakespeare's Fourth Folio*, 1685, a large, clean, and perfect copy, £47 (modern mor. ex.); *A Midsommer Night's Dreame*, 1st ed. of 1600, with title and last leaf in facsimile, £25 (mor. ex.); and the *Libri dell' Architettura*, of Vitruvius, 1556, folio, in a genuine Grolier binding, which, however, did not disclose his motto, £129. All these and many other books were of great importance, but one remains to be mentioned which is of more importance still. This was the *Missale secundum Usum insignis Ecclesiæ Sarum*, printed by Julian Notary and Johan Barbier in 1498, folio. This, the first edition of the Sarum Missal printed in England, had a few margins repaired, but was otherwise sound and good, and the sum (£280) obtained for it was not excessive, especially as only two or three perfect copies appear to be known.

Engravings

VERY few really important engravings appeared in the sale-room during June, and the engraving sales of the month might almost pass unnoticed but for one sale at Christie's, and the Happer dispersal at Messrs. Sotheby's rooms. The sale at Christie's, which occurred on the 21st, consisted of an important collection of prints the property of Messrs. C. Feldwicke & Sons, of Brighton, who are giving up business, and a few other prints of the Early English School from other sources. The most notable items appeared in the Feldwicke section, two lots alone producing nearly £1,000. These were a set of Wheatley's *London Cries*, printed in colours, which made £546, and a set of *The Months*, by Bartolozzi and Gardner, after Hamilton, also in colours, for which £325 10s. was given. A set of the latter in bistre was also sold, realising £63.

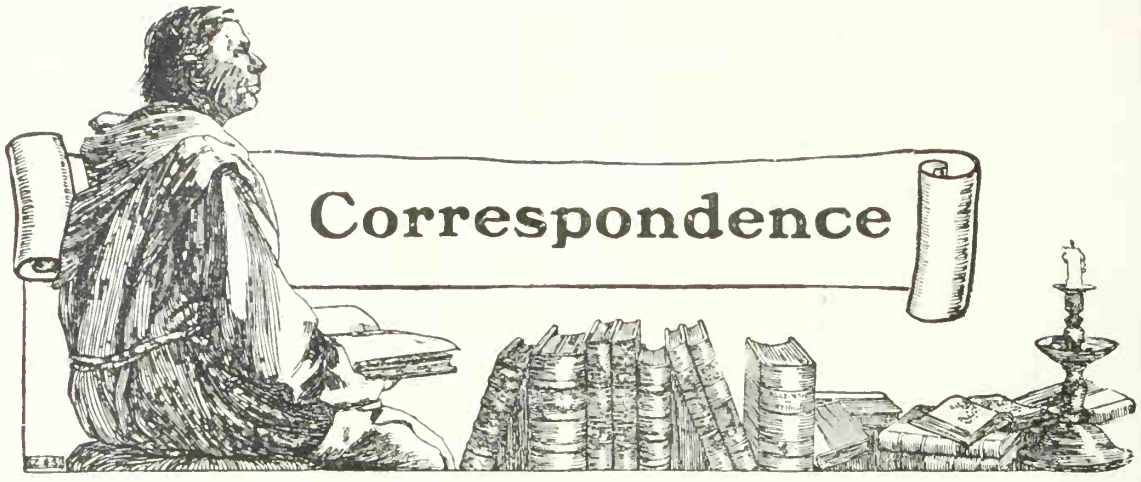
A considerable number of Morland prints were also sold, a remarkably fine pair of *Rural Amusement* and *Rural Employment*, in colours, making £241. Finally, mention must be made of a fine impression in colours of Opie's *Almeria*, by J. R. Smith, which realised £84.

On the 14th of June and four following days, the second and final portion of the Happer collection of Japanese colour-prints was dispered at Messrs. Sotheby's, the 716 items sold producing nearly £2,000. The collection consisted almost entirely of the work of the master Hiroshige, to which Mr. Happer had been devoting much time and money for many years past. The highest price obtained was £92, which was paid for a kakemono depicting a monkey bridge by moonlight, one of the finest landscape plates of the Ukiyoye School.

Furniture and China

THE sales of furniture, china, and bric-a-brac generally held in the London sale-rooms during June were, with few exceptions, of very little interest or importance. The sale of Mr. H. P. Dean's collection of old English furniture was, of course, productive of much interest and many high prices, and the Newton-Robinson collection of engraved gems, camei and intagli, was notable if only for its size; but apart from these two sales no collection of any import came under the hammer.

The Dean collection, though comprising only seventy-four lots, produced no less than £10,125, many of the items being well known to readers of Mr. Percy Macquoid's *History of English Furniture*. The highest priced lot was a Chippendale settee most elaborately carved and covered with old English embroidery, which fell to a London dealer for £2,047 10s. Keen bidding was also aroused by the sale of a Chippendale cabinet of amboyna and rose-wood, which made £1,470, whilst another cabinet of architectural design went for £787. Early in the sale a small Chippendale circular table, 32 in. in diameter, went for £315, an old English clock by Rider, of Pool, in a Chippendale case, made £483, and a cupboard with arched door in the front sold for £420. Mention, too, must be made of a set of six Chippendale chairs of Queen Anne design, which realised £367 10s., and a large book-case with Corinthian columns at the angles, for which £399 was given.



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR MAGAZINE is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

***Books.*—"Railway Machinery."**—A1,050 (Highbury).—This work appears to have been published about 1860 to 1870, and if so, is not of greater value than a few shillings. The only railway books that are of much value are those issued betweeen 1830-1840, for which there is keen demand.

Lewin's "Papilios of Great Britain," 1795; Buffon's "Natural History," 1817.—A1,071 (Portsmouth).—Your two books are not worth more than £1 each.

***Furniture.*—Mahogany Chairs.**—A1,043 (Rock Ferry).—The photograph you send is not good, and it is difficult to express an opinion therefrom. If the chairs are genuine eighteenth century pieces, in their original condition, they may, at a moderate estimate, realise 20 to 25 guineas each, and the arm-chairs rather more; but inspection is necessary to confirm this valuation.

Chippendale Stool, etc.—A937 (Bury).—Your stool is of the Chippendale style, and if it is a genuine old mahogany piece, it is worth about £25. The shield-back chair with the Prince of Wales's Feathers is apparently Hepplewhite, and should fetch about 7 guineas. The carved chair without seat is another Chippendale style, and its value singly is about 7 guineas. As regards these chairs, the values given depend, of course, upon their being of genuine age.

Old English Lacquer Cabinet.—A1,311 (Parkstone).—The best advice we can give you is to send the cabinet to a reliable restorer of antique furniture. Care should be taken, however, that it is not sent to an ordinary cabinet maker.

Mahogany Arm-chair.—A1,023 (Lincoln).—This chair is difficult to judge from a photograph. It appears to be an eighteenth century single chair, with a back added, in which case its value is small. If, however, it is a genuine old chair in its original state, it is pre-Chippendale, and of some considerable value. Our expert should see it.

***Objets d'Art.*—Tapestry.**—A1,061 (Ballshill).—Your photograph evidently represents a fire-screen of modern tapestry after an old German picture of the school of Albert Dürer. The value of the screen is about £1 10s.

Stuart Ring.—A1,124 (Brighton).—Your ring would probably fetch a good price from a collector of Stuart relics, but we must see it to value it definitely.

Amber Glass.—A1,252 (Torquay).—This is probably Bohemian glass, about 40 to 50 years old, and has no collectors' value. Your chairs are probably French of about 60 or 70 years ago. Value about £1 each. Your engraving is evidently after a picture by Angelica Kauffman.

***Pottery and Porcelain.*—Worcester Jugs, etc.**—A1,319 (Brighton).—We cannot value the two jugs without knowing whether they really are Worcester. They should be sent for inspection. Your old willow-pattern asparagus dish is not likely to be more than 130 years old, but it would fetch about 30s. to £2. Your coffee-pot is Coalport (dating probably about 1820-30), and is worth about £1 10s. The painted jug is too late to be of interest to collectors, and as regards the cups and saucers, your description is too vague to enable us to form an opinion. We presume your punch ladle is silver, in which case it is probably worth about £1 5s. to £1 10s.

Figure of Falstaff.—A1,083 (East Croydon).—We cannot value this figure without a better description. Is it pottery or porcelain, and what is the mark? Send us a photograph of your chairs. If Hepplewhite, they are not 150 years old.

Bust of Napoleon.—A1,157 (Bruges).—Judging by the photograph you send us, your bust of Napoleon was made by the firm of Wood and Caldwell, of Burslem, Staffordshire, and it was probably modelled by the famous potter, Enoch Wood, early in the nineteenth century, when Napoleon was First Consul. In this country it would realise about £6.

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